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**The MacFarlan House:
A Survey of an Okie-Designed Work in Progress**

Rebecca Angeline Geist

A THESIS

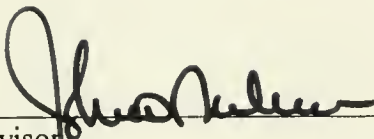
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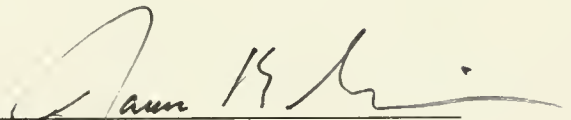
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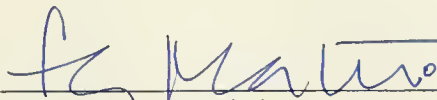
1998



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All photographs by author unless noted.

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Figure 0.1 MacFarlan House, 1997.

Introduction

Purpose of Investigation:

Situated in rolling farmlands north of Downingtown, Pennsylvania, the MacFarlan House has many qualities associated with Pennsylvania rural vernacular architecture, yet a largeness and complicated massing uncharacteristic of that which is authentic. The house is separated from its dependencies, two large barns (one stone the other frame) and the garage by a road. It is apparent that the house has been the subject of several significant building campaigns, and is currently unoccupied.

The focus of this thesis is an investigation of the MacFarlan House in order to document the building's historical and architectural evolution, beginning in the 18th Century and extending through the architects' work in the 1930's, early 1940's, and forward into the 1980's. The role Richardson Brognard Okie and his son Charles T. Okie played in the evolution of the house will be defined and the "Okie" design traditions, with particular emphasis on detailing will be discussed (millwork, hardware, etc.).

The MacFarlan Family, of Welsh descent, settled on a plot of land north or Downingtown deeded to them by the William Penn family in the year 1747. The land, having passed through the MacFarlan family for over two centuries, was inherited by the last family member hailing the MacFarlan name, Colonel Charles Wallace MacFarlan,

¹ The MacFarlan family name appears in historic documents spelled several different ways. The last living MacFarlan family member, Colonel Charles Wallace spelled his name one of three ways, either MacFarlan, McFarlan, or MacFarlane. Other historical documents also list family members as spelling the name with a 'd' at the end, McFarland. For the purposes of this thesis, the name is being spelled MacFarlan, except where quoting historical references.

around 1937. Mr. MacFarlan set about to renovate several buildings on the farm, first concentrating his efforts on the farm which is the subject of this thesis. Mr. MacFarlan, or "The Colonel" as he was commonly called, hired a series of prominent architects to design alterations and expansions of the existing farm house. MacFarlan's objective was to create a building which would reflect both the 18th Century origins of the place and the best of the "Colonial Revival" styling so popular in the Philadelphia Region during the second quarter of the 20th Century. For unknown reasons, the designs of the first architect, Lewis E. Welsh of New York, and the second, G. Edwin Brumbaugh of Philadelphia, were never fully developed or constructed. Richardson Brognard Okie of Philadelphia was the third architect to be engaged by Colonel MacFarlan. Okie passed away in 1945 while working on the project and was succeeded by his son, Charles T. Okie. The Okie designs were not fully implemented, and the interior remains largely unfinished today.

The farm is currently owned by the Nace family, descendants of the MacFarlan family. The house, unoccupied for half a century, has suffered from lack of maintenance, and exhibits decay in many of its systems.

The house is a unique "Okie" work; the only known, by the author, uncompleted Okie building. The "guts" of the house are exposed, as they have been since the 1940's, allowing a rare investigation into the construction techniques and design decision-making process of Okie buildings. No major construction has occurred in the last 45 years to fully realize Okie's original intentions for the final aesthetic of the house, making it difficult to imagine without a comparison to his other houses. To this day, no major research initiatives have been completed and publicly presented to offer insight beyond the few well-known facts of R. Brognard Okie. This thesis does not attempt to document or

evaluate in entirety Okie design traditions as that would be a significant task, but rather offers insight into the construction of one house on which he was working at the height of his career.

Methodology of Survey:

Through written records (receipts/letters/invoices, etc.), historic photographs, drawings (new and historic), architectural investigation, and public records, the evolution of the house will be described. Other means of historical and architectural investigation have included tours, visits to, and interviews with owners of, existing R. Brognard Okie houses built from the 1920's through the 1940's. The existing fabric of the MacFarlan farm house has been documented with measured drawings and photographs, and elaborated with comparisons to other Okie houses.



Figure 1.1. R. Brognard Okie, "Pop" 12/15/42.
(Courtesy of Penny Okie McClain, granddaughter)

Chapter One

Architects of the MacFarlan Farm

Architects of the MacFarlan Farm

The MacFarlan Farm as it exists today consists of one primary farm house and its dependencies (two large barns, a garage and springhouse); a tenant house (and its springhouse) and the historic Harmony or Buck School House (and two outhouses). In 1991 what was called the "North Farm," a house and barn north of the primary farm house, was sold and subdivided (See Fig. 1.2 for map of MacFarlan Farm).

Upon the inheriting the farm circa 1937, Charles Wallace MacFarlan chose Lewis E. Welsh, a New York City architect, to design the alterations and renovations to the farm house. The author has not obtained information about Mr. Welsh. Two letters exist in an inventory of letters and invoices which mention Welsh but were not written by him or to him. Construction work on the house began circa April of 1938. Welsh's drawings for the house were not dated, but one photograph in possession of the current owner shows the exterior of the building completed consistent with Welsh's design (Figs. 2.8a and 2.8b). Also, in the two letters which mention Welsh, is an inquiry by Welsh to "do something with the springhouse" by correcting the roof's pitch and "make it look a lot better." He mentions buying strap hinges "of the barn type" and 1500 clay tiles, "already more than 150 years old...but which are perfectly good and will last a century or more."² This material was most likely meant for the springhouse which stands to the southeast of the house. At some point during 1939, Welsh was no longer working with Colonel MacFarlan on the project. More than likely an arrangement was made with Welsh and

² Letter from J.L.M. to Walley (Colonel MacFarlan), dated Wednesday, no year.

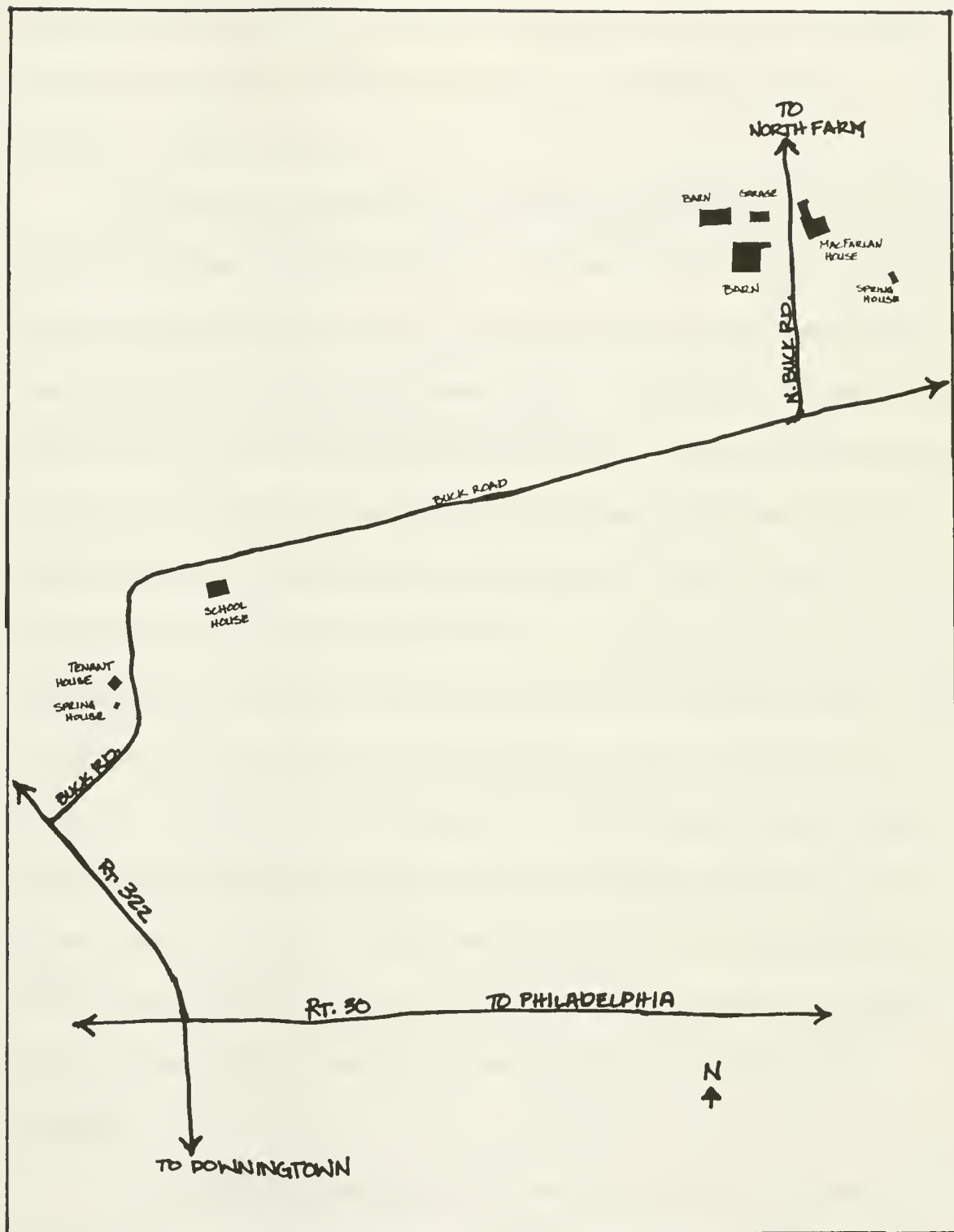


Figure 1.2. Sketch map of the MacFarlan Farm as it exists today..

Colonel MacFarlan regarding his services limiting them to the production of drawings only. This arrangement would have been similar to the one he subsequently made with the architect G. Edwin Brumbaugh.

The second set of drawings for the alterations to the house were produced by the Philadelphia architect G. Edwin Brumbaugh. Brumbaugh was a well-known restoration architect, particularly noted for designs in the Colonial style. Correspondence between MacFarlan and Brumbaugh began in January of 1939. This first communication between the two men is an invoice from Brumbaugh for a visit to the farm house for consultation of on-going work, likely that designed by Welsh. In February, a letter from MacFarlan discusses problems with chimneys and asks Brumbaugh to consider a solution. Brumbaugh answered with a sketch and short letter. MacFarlan makes the first attempt to hire Brumbaugh "to complete the restoration of my house," in a letter dated May 1, 1939. An agreement was reached between the two engaging Brumbaugh "to proceed with surveys and studies of dining room fireplace, side entrance and porch, stairs, front door and treatment of front facade including necessary working drawings for same, but no further architectural services."³ This agreement was only for the production of drawings of the house, any additional services were to be provided for a stipulated fee. Later the two agreed that Brumbaugh would also include designs for the tenant house and springhouse.

Upon examination of the letters written between the two men in Brumbaugh's project file, it is clear that contention had arisen between them near the conclusion of

³ G. Edwin Brumbaugh's letters of correspondence from project file located at Winterthur Library.

Brumbaugh's work on the farm house. Brumbaugh makes this very clear in his letter to MacFarlan dated July 15, 1940:

"My drawings were intended to offer solutions of design problems only, these drawings were accepted by you, and utilised in a manner unknown to me...It is a small wonder that you have had problems if you have attempted to execute this work without the experienced foreman of a regular contractor in charge, and with no other supervision."

The last letter of correspondence in existence today between Brumbaugh and MacFarlan was dated March 23, 1942 and mention only a payment due.

The inability for MacFarlan to supervise the workmen on the job at his house, and his unwillingness to hire a full-time contractor to deal with the day-to-day business of construction led to many misunderstandings and difficulties between the sub-contractors, the architects and MacFarlan. These problems occurred not only during construction of Welsh's and Brumbaugh's designs, but also during the next forty-plus years of work under the direction of R. Brognard and his son Charles T. Okie. Many speculations have been made about the Colonel being a difficult client⁴ and about his questionable management of money.⁵ These apparent shortcomings of MacFarlan may be the most reasonable explanation for the lack of effective progress on the construction.

The third architect to be hired for the alterations to the MacFarlan house was R. Brognard Okie (1875-1945) of Philadelphia. Okie was known for his designs in the colonial style, incorporating his unique interpretation of the rural Pennsylvania vernacular detailing. Okie's work encompassed renovations and additions to existing 18th and early

⁴ Penny Okie McClain, the daughter of Charles T. Okie and the grand-daughter of R. Brognard Okie remembers her father telling stories of Colonel MacFarlan's difficult personality.

⁵ Throughout the letter and invoices of Colonel MacFarlan, references are made from lawyers, tradesmen, and the architects as to the mismanagement of funds by MacFarlan.

19th Century buildings as well as the creation of new buildings. A letter dated May 21, 1942 mentions Okie setting up an account in the MacFarlan name in order to make payments to the subcontractors. This letter suggests he may have begun work on the house around this time, though no letters or contracts have been found to secure the exact date or the conditions of their agreement. Okie, like Brumbaugh, submitted drawings for the springhouse at the tenant house in August of 1942.

Brognard Okie and subsequently Charles Okie were asked by Colonel MacFarlan to create design schemes for what was called the "North Farm," the "School Building," the "Tenant House," a total of three springhouses and a "Tool Shed" and barn. All of these Brognard and Charles Okie drawings exist today either at the Pennsylvania State Archives or are in the possession of Penny Okie McClain. Of these secondary buildings, only one springhouse and the tool shed were ever begun and completed, and all are still in possession of the MacFarlan descendants except the North Farm, sold in 1991. The springhouse at the tenant house was designed by R. Brognard Okie in 1942,⁶ likely completed during the summer of 1943.⁷ The school house was surveyed by R. Brognard Okie in August of 1943,⁸ while the tool shed was designed by Charles Okie and constructed circa Fall of 1962.⁹ These other locations have not been studied to date. See Appendix A for a sampling of the design schemes created by both R. Brognard and Charles T. Okie at these various locations on the farm.

⁶ Letter from R. Brognard Okie to MacFarlan, dated August 3, 1942.

⁷ Letter from MacFarlan to R. Brognard Okie, dated July 26, 1943. "Will you please gather together all of the bills for the construction of the springhouse so that I can see just where we have spent my money?"

⁸ Letter from MacFarlan to Joseph G. McKeone, Esquire. "Mr. Okie said that he had not yet received the key to the schoolhouse. Since we can't get in the building, we are unable to do anything to render the place satisfactory for occupation."

⁹ Invoice from Samuel Piombino, Devon, PA. "for work done on tool house addition...and in your home....," dated October 9, 1962.

Upon the death of R. Brognard Okie in December of 1945, his son Charles, also an architect who had worked closely with his father for many years, assumed the task of finishing the MacFarlan house, focusing his efforts, mostly, to the interior of the house as well as other MacFarlan farm buildings.¹⁰ Many of the designs for the other buildings located on the farm, mentioned in the above paragraph, were in fact surveyed by R. Brognard Okie, but subsequently designed by Charles. The last invoice written by Charles was in May of 1987.¹¹ When Colonel MacFarlan passed away in 1991, the main farm house was still incomplete.

¹⁰ Letter from Charles T. Okie to MacFarlan, dated January 9, 1946. This is the first of many letters of correspondence between the two in possession of Mr. Nace.

¹¹ Invoice from Charles T. Okie to MacFarlan, dated May 6 1987. "Am enclosing copy of bill dated 10-17-86 for ...work ...done in June of 1984!" In an enclosed detailed invoice, it is clear some of the work (only 5 hours of 76) was for the main house, and the remaining work was for the North (Lang) Farm. Charles T. Okie tried again in January of 1991 to collect this bill from seven years before through lawyers.

*Okie was probably one of the last Philadelphia architects
who could wink at history by making it.*

William Woys Weaver and Nancy D. Kolb in "Okie Speaks for Pennsbury."

Chapter Two

Construction History, Evolution and Evidence

Construction History, Evolution and Evidence

The MacFarlan house as it appears today reflects an interesting history of family ownership. Over a period of approximately two hundred years, the original, significantly smaller structure was enlarged and altered several times to satisfy the needs of its occupants. This chronology of construction campaigns is essential to determine from which campaign the current materials in the house date and to satisfy the interest of the current owner in the farm house's past. Nothing was found through research at the Chester County Historical Society and through additional related research to establish a specific date for the construction of the original house or its subsequent alterations. There is, however, a modest amount of documentation relating to the property's history of ownership within the MacFarlan family including wills, tax rolls, maps and deeds. This information, together with architectural investigation and field surveys from preceding architects (made as they began their design development), project files and comparisons with similar housing types, provide evidence to tell the story of the house's construction chronology. This analysis, combined with physical evidence of the house, suggests what palette Okie began with to create the present-day combination of ideas and characteristics that comprise the house.

It is known that the MacFarlan family was granted the land in the year 1747, though interesting, this affords only an idea of when the MacFarlan family owned the property, not when or where they chose to erect and demolish their houses and outbuildings. Another distraction in the research process is the abundant number of MacFarlans who owned adjoining farms. Fundamental lineage of the MacFarlan males

was determined through newspaper clippings and research files held at the Chester County Historical Society to act as a guide for research of the property and subsequently the house. From this information, diagrams, graphic interpretations of what may have been the floor plans of the original house, were produced by the author and are presented herein along with the an accounting of the evidence and explanations for these beliefs.

Evidence of six major construction campaigns exists throughout the house. The first campaign is referred to as the "original" floor plan (Fig. 2.1a), and the second campaign comprises an addition to the east of the original plan (Fig. 2.2a). The third phase of alterations includes a renovation of the original plan with a rise in the floor plan and an L-shaped addition to the north (Fig. 2.3a). The fourth construction campaign includes the designs of New York architect Lewis E. Welsh (Fig. 2.6); and the fifth campaign comprises alterations made by the Pennsylvania architect, G. Edwin Brumbaugh (Fig. 2.7). The final designated building campaign is represented by the house as it exists today, after the designs of both R. Brognard Okie and Charles T. Okie. The work of these two architects are designated as one building campaign because of the lack of evidence to indicate where one architect left off and the other began. The considerable amount of overlap between the father and son in their designs in sections of the house makes the distinction between the them a monumental task.

An interview published in the *Coatesville Record* in 1986¹² with Colonel Charles MacFarlan about the "MacFarlane Farm," states the house was "built before 1800." This may be true, at least in part. A partial deed search was completed to help determine through property boundaries which pieces of the property and its surroundings belonged

¹² Barbara Paul. "Old farm dates to 1747." *The Record*. Wed., August 27, 1986; p. 8.

to which MacFarlan (See Appendix B for a general family tree). The wills left by the MacFarlans often spoke of which land went to which children, but with the large number of sons, fathers, uncles and cousins sharing the family names of James and William it is difficult to discern to whom each of the children with the same names belonged. The Direct Tax of 1798 creates the best image as to the structures of the period (See Appendix C for Tax Record information). James McFarlan is noted to have owned a log house with the dimensions of 24' x 16', six windows, each with six lights and one springhouse, also of logs, dimensioning 9' x 11.¹³ MacFarlan family folklore suggests there was once a log house near where the school house now stands. It is also possible that where the farm house stands, there was once a log structure on a portion of its current foundations. Though the dimensions of 24' x 16' do not align exactly with the footprint of what was thought to be the first portion built of the foundation, this larger-dimensioned area may have included lean-to buildings. There is no way without an archeological survey of determining exactly where this log house was located.

The basic form of the original structure of the farm house, shown in Figure 2.1a, would have had a square footprint consisting of one room per floor. These original exterior foundation walls remain. The eastern basement wall, now an interior partition into the eastern section of the basement exhibits, like the other three walls, it was once an exterior wall with its rugged and askew opposing side. The humble basement room was likely dirt-floored (now stone), enclosed with stone foundation walls and framed above with hand-hewn logs with mortise-and-tenon joints. The joists now in position may or

¹³ 1798 Direct Tax, Chester County Archives.

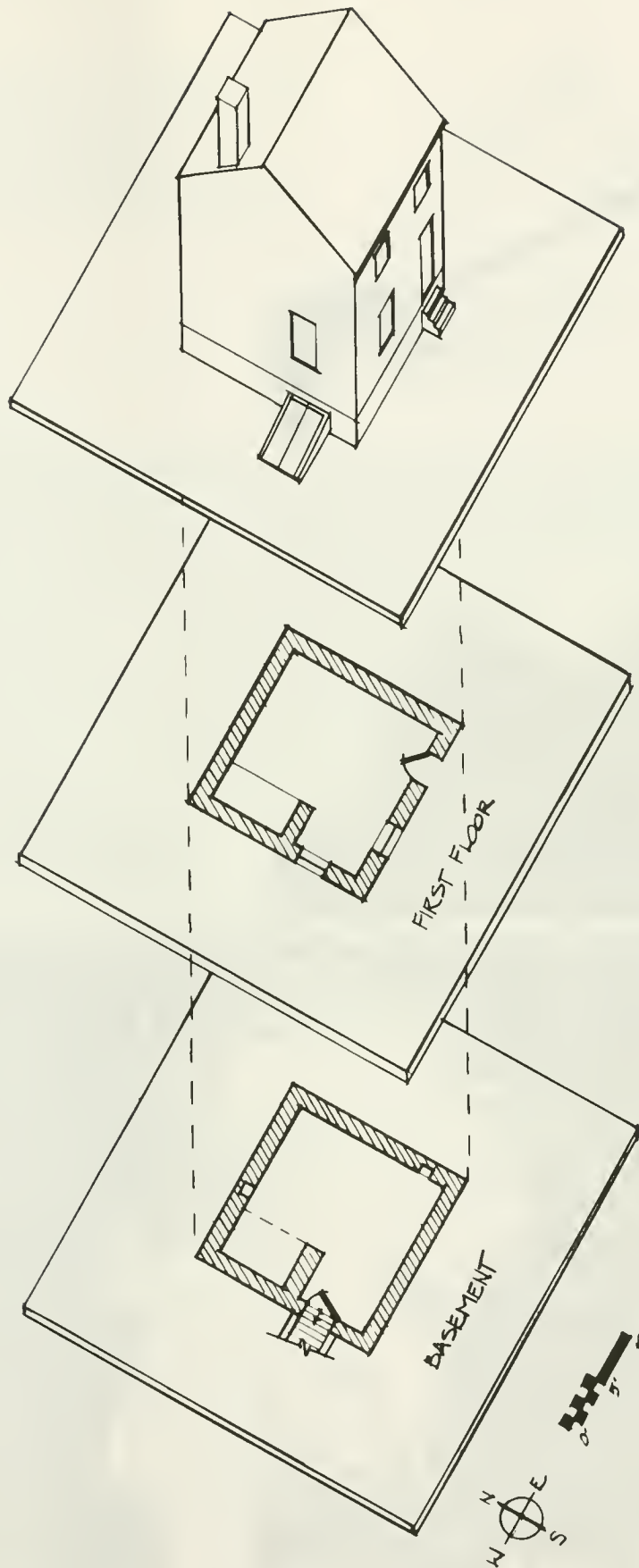


Figure 2.1a Original Farm House Form, conjectural. The foundation is of stone, the upper floors are of unknown material (likely log or stone). The date of this structure is unknown.

Figure 2.1b Basement of Original Structure. Hand-hewn logs form the support for the ground floor while wooden nailers are apparent in the corner where a stair was once likely located. The door was added for access into the eastern section in the second building campaign.



Figure 2.1c Original cooking fireplace foundation in basement with door to bulkhead to the left. (This was likely modified by R. Brognard Okie).

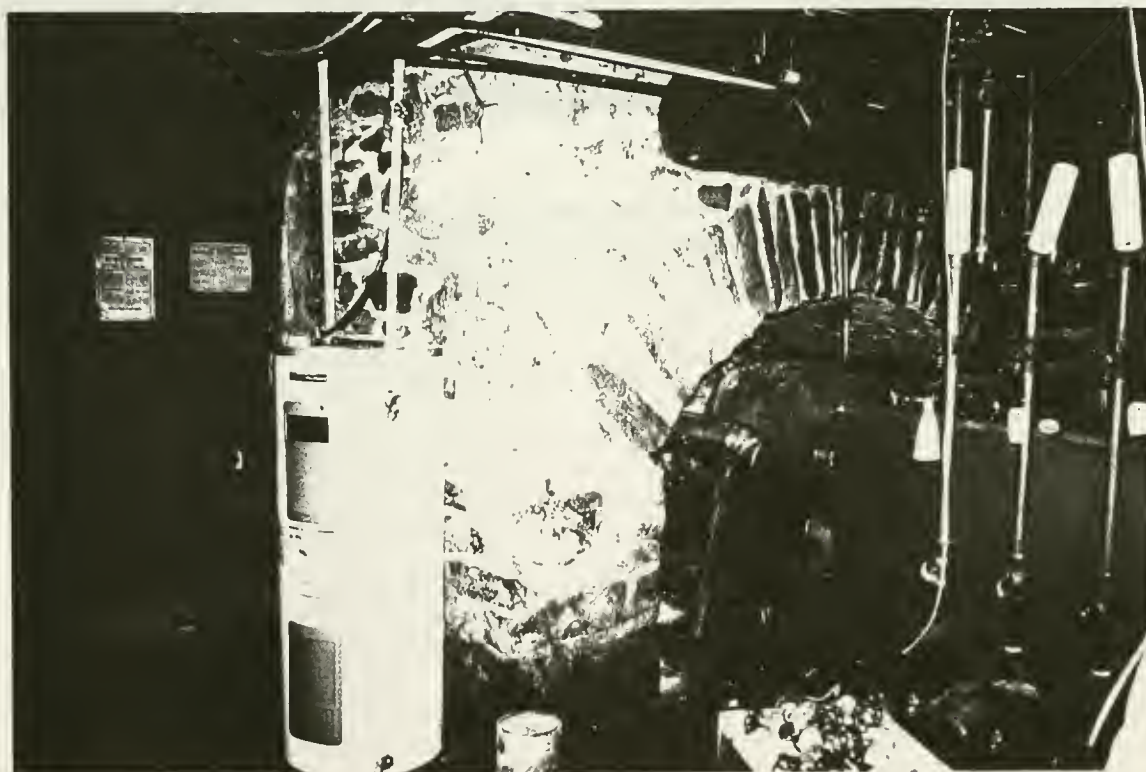




Figure 2.1d The lower half of an exterior window is located in the attic wall between the eastern and western portions. Before the western portion was added, this window was facing outside. The roof collars, with attached ceiling, are now placed in front of the opening on the west side, though the window is fully apparent from the eastern section.

may not be the original, as inconsistencies occur within the framing and joinery techniques and alignment, or lack of alignment, between mortise holes (Fig. 2.1b).

Because of subsequent alterations, it is difficult to determine the original house's structural materials, either logs or stone, and arrangement of the ground floor (placement of the stairs, windows, doors, etc.), though the basement indicates the location of the large cooking fireplace, with the present foundation (Fig. 2.1c). Located within the opposite wall from the fireplace foundation are woodennailers which, along with evidence of mortise holes in one ceiling joist, show where an interior staircase may have been located. Staircases were either located in this corner, or more commonly tucked in the corner adjacent to the fireplace foundation where the door to the bulkhead exists. The height of the original house is also difficult to determine, though it was probably located below the sill of an interior attic window inserted in the partition wall between the present eastern and the western sections (Fig. 2.1d). This square one, one and a half, or two story (either log or stone), structure is typical of modest 18th Century rural dwellings in Chester County, Pennsylvania.

During the late 18th Century a two-story, plus attic and basement addition was made to the east of the original structure, shown in Figure 2.2a. This asymmetrical facade of the new addition was typical throughout Chester County; the front door to the left with two windows evenly spaced to the right and a pent roof above. The second floor windows were directly aligned with those on the ground floor. This three bay addition was a variation of the typical "side hall" plan, two rooms deep. The stairs were placed along the stone interior partition wall between the old and new sections of the house. The two new rooms on the ground floor were separated by a wall. Fireplaces were

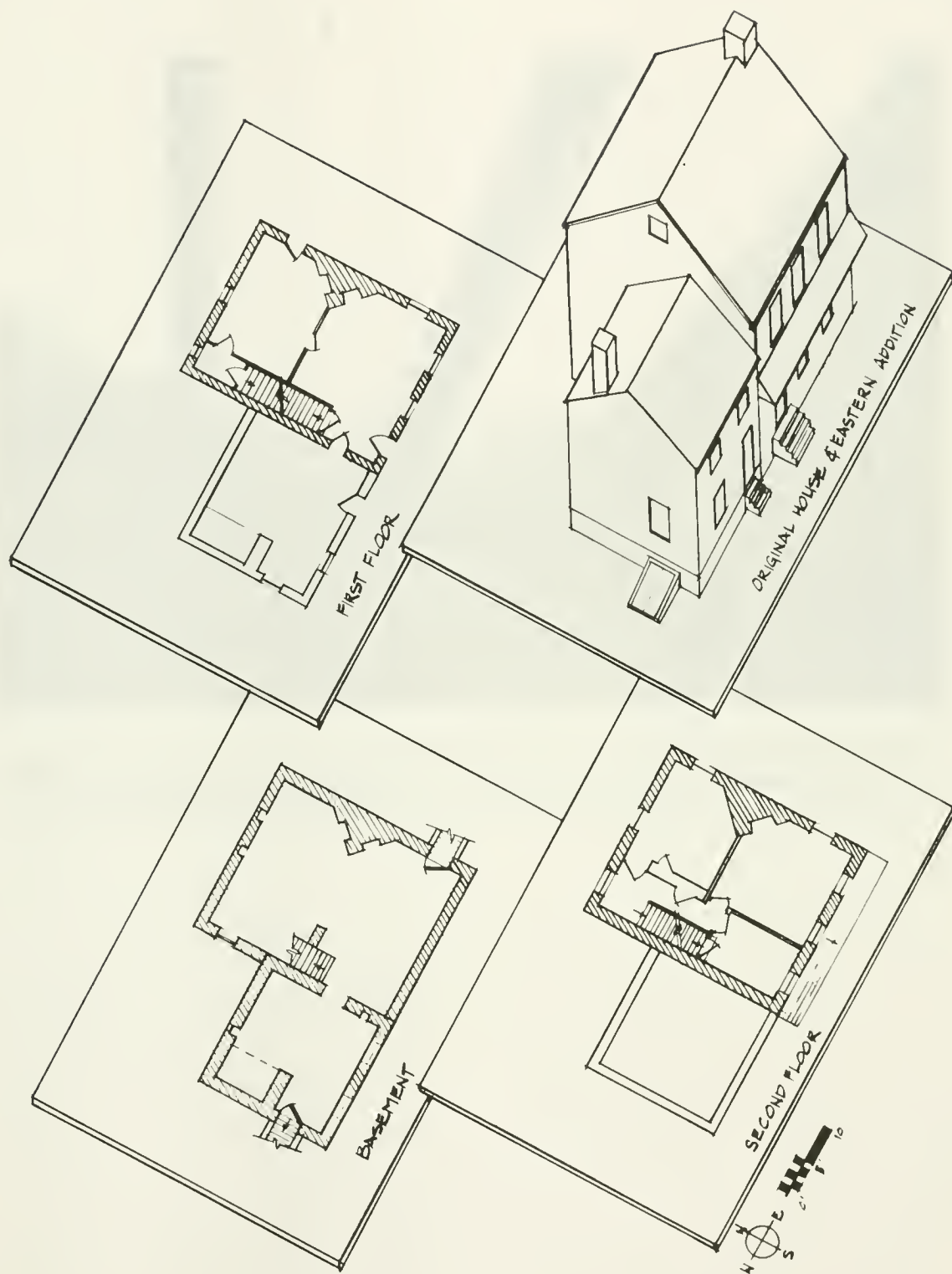


Figure 2.2a Original Farm House with two story, attic and basement addition to the east. This three bay addition likely housed a formal parlor and chambers, while the original structure was retained as the kitchen.



Figure 2.2b The Mr. and Mrs. Al Tegler House near West Chester, an R. Brognard Okie "restoration" from 1926-1931, for Samuel Eckert retains its beaded, exposed joists. These joists were once covered with lath and plaster which was subsequently removed for restoration.

located along the end wall (diagonal) facing into each room. Today, the diagonal fireplace foundations remain in their original locations. The same floor plan is mimicked on the second floor, with only the front bedroom containing a fireplace. A smaller room is located above where the front entrance was on the ground floor. The windows and exterior doors in this section consisted of jambs built at right angles (opposed to those that were constructed rounded). The kitchen likely remained in its original location, with the new addition accommodating the formal parlor for the entertainment of visitors and chambers above.

Details of this building period do not remain in great number, but include the formerly exposed beaded joists in what would have served as the front parlor. They were covered with lath and plaster in the next construction campaign and are difficult to see now. The Mr. and Mrs. Al Tegler house was originally constructed in 1720, and later "restored" by R. Brognard Okie from 1926-1931. The house, located near West Chester, shows how these exposed beaded joists in the MacFarlan house would have appeared (Fig. 2.2b).

During the first half of the 19th Century, the house was again enlarged including and expanding upon the footprint of the original structure. This third designated construction campaign (Fig. 2.3a) included raising the overall height of the original building to match the former addition to the east, and the structure was extended north in an L-shape to encompass what is now the dining room footprint. This campaign does not appear as following far behind the previous enlargement due to the same techniques in framing and lumber sizes in the roof framing, but is distinguishable due to the placement of an attic window facing into the new attic as mentioned previously. In the present

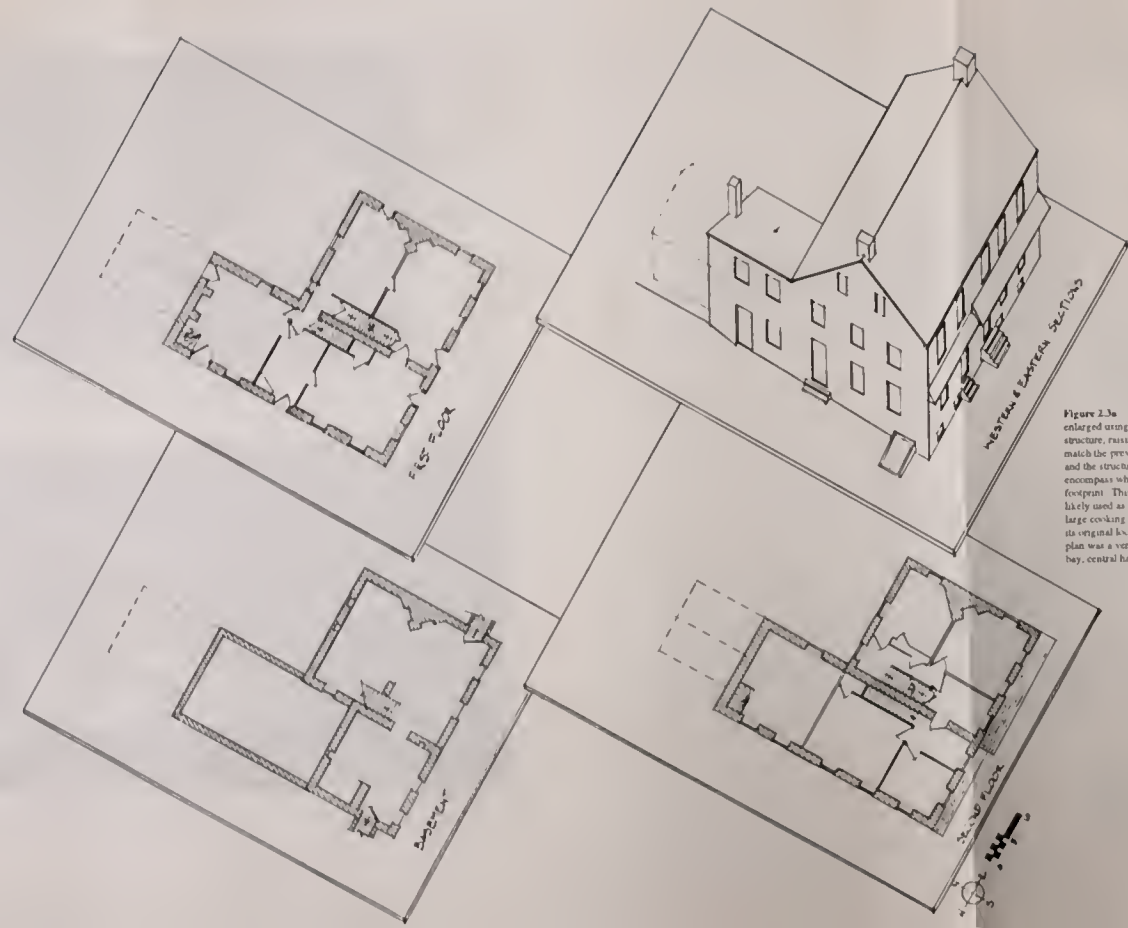


Figure 2.3a The MacFarlan house was enlarged using the footprint of the original structure, raising the overall height to match the previous addition to the east, and the structure was extended north to encompass what is now the dining room footprint. This new north room was likely used as the kitchen, while the large cooking fireplace was removed from its original location. The resulting floor plan was a version of the popular five bay, central hall plan.



Figures 2.3b and 2.3c Faux-painted fireplace mantel in the library and close-up of its "marbelized" painting. This mantel is typical of the early to mid-19th Century.





Figure 2.3d Faux-painted "grained" door, similar to birds-eye maple pattern (one of four remaining "grained" doors in the MacFarlan house). Also shown, the original beaded board closet wall and door. This photograph was taken in the rear bedroom C, eastern section.

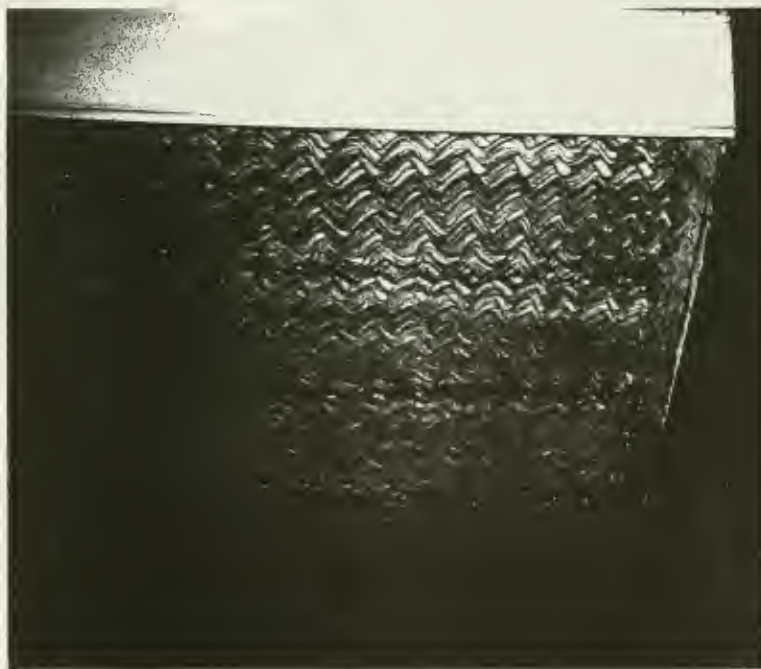


Figure 2.3e Decorative-painted stairwell with black squiggly lines on plaster. This painting is found throughout the MacFarlan house in almost every room on the second floor and on two fireplace surrounds and window sills in either black or yellow. This occurrence indicates the entire house was remodeled at one time.



Figure 2.3f Curved window jamb openings are found throughout the western section of the house, upstairs and downstairs. They were also documented in the current dining room and the chamber above. These do not occur in the eastern section of the house where all the window jambs were right angles. This photograph was taken in Bedroom A, western section.

upstairs west hallway there appear to be remnants of old exterior stucco along the east wall which indicates this was once an exterior wall. A survey done by R. Brognard Okie in the 1940's also indicates the location of a window in the northwest corner of the eastern section of the basement. This window is now an opening into the crawl space under the western section of the house. This construction campaign fully realized a variation of a popular building form, a five bay with central hall as the divider between the sections with a pent roof added to the facade of the newer addition, attempting to match that of the existing eastern section.¹⁴

No formal "central hall" was defined, but was implied by the placement of the staircase directly in line with the front door. At this time the kitchen was likely moved (along with the large kitchen fireplace) to the rear of the house where the dining room now lies. The entire house was "remodeled" appropriate to the period with new lath and plaster (decoratively painted with squiggle lines) throughout. In this plan two staircases were added. One was added in the corner near the fireplace in the new kitchen for access above to a small room with a shed roof and another was added in the present west hallway rising toward the front of the house over the present living room. The staircase in the eastern section was retained as the more formal of the three. It is from this campaign that much original fabric exists. The faux-painted mantel piece in the present library (Fig. 2.3b and 2.3c), many "grained" walls and doors (Fig. 2.3d), and plaster walls decorated with yellow and black squiggle lines (Fig. 2.3e) are found throughout the existing house. Much of this painting and mouldings are consistent with those of the mid-19th Century.

¹⁴ The pent roof in discussion here would have either pre-existed this building campaign and was a part of the original building (if built of stone) or may have been added during this campaign, as is being discussed, to match the one of the eastern section.

Hardware remains on many of the doors in this section of the house. Cast-iron, or butt hinges and a variety of latches and locks, and traces of former hardware, are all discussed in this paper in the section on hardware. All of the window jambs from this period were curved with a large radius corresponding to the current fashion while the window surrounds in the eastern section were left at right angles (See Fig. 2.3f).

An 1873 map of the East Brandywine Township indicates RichardMcFarlan resided in this same location as the current farm house, though no clue as to the materials of the house are apparent (Fig. 2.4a). In a 1883 map of the East Brandywine Township indicates RichardMcFarlan was residing in a stone house, with a stone springhouse and a stone barn in the current locations (Fig. 2.4b). Another map, dated 1934 indicates Wilmer Young was residing in the same stone house with a stone barn (Fig. 2.4c). No other maps of the township previous to 1883 offer information of the owners and their buildings survive.

During the second half of the 19th Century, a front porch was added as was the side porch to the west of the house. Some internal changes were also likely made. For instance the partition wall south of the west hallway door was not originally constructed there. The evidence of the curving door jamb, covered with wallpaper behind the butt end of the wall makes this apparent. It is not known when or why the wall was placed in this location, only that it was so when the first architects began in the 1930's. Twentieth-Century alterations made previous to the hiring of the architect Lewis E. Welsh are undocumented, and no construction campaign has been speculated for these minor changes between the last half of the 19th Century and circa 1937 because of the lack of

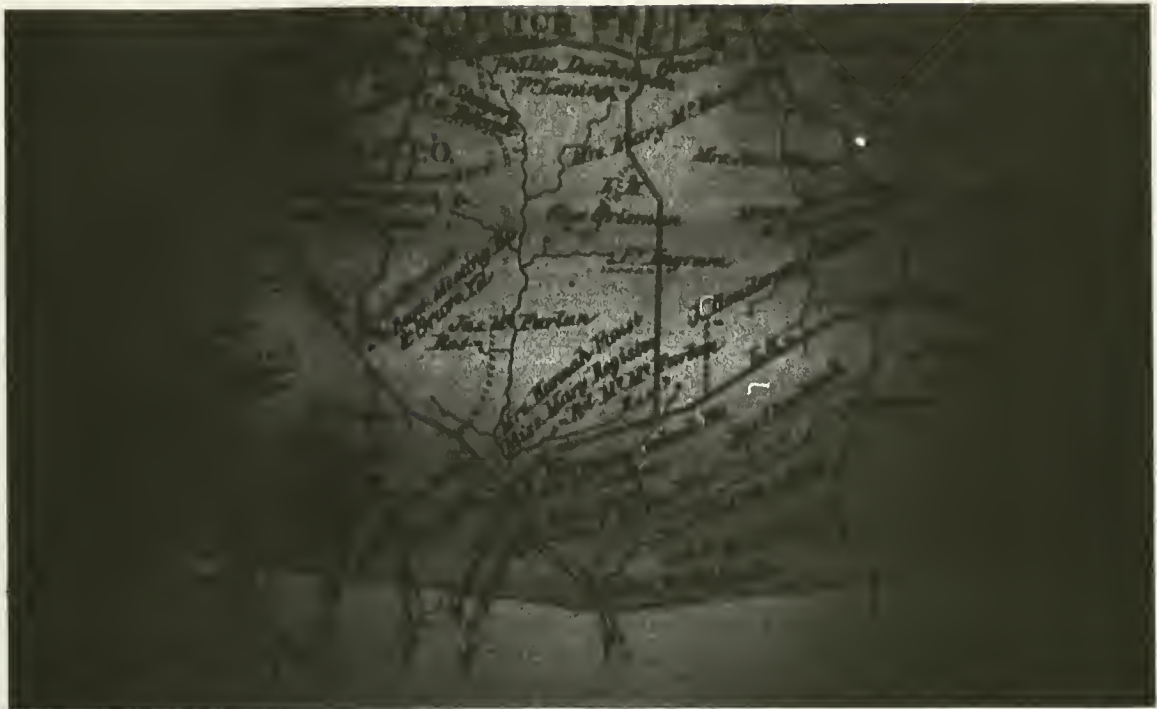


Figure 2.4a. This 1873 Bridgens and Witmer Map also indicates that a Richard McFarlan lived in this location. The two dots indicate the existing stone house and stone springhouse. The tenant house, also owned by Richard at this time is indicated along with the "Harmony School House." Above the school house there appears to be another pair of buildings of which today there is no trace.



Figure 2.4b. This 1883 East Brandywine Township Map shows the layout of the MacFarlan property during this period. Most of the land titled to Richard B. McFarlan is that which is still in the MacFarlan family today. The symbols indicate there was once a stone house and a stone barn, stone springhouse and a stone house in the present locations. The present tenant house and the school house are also shown as well as a frame house, indicated with the black triangle, of which today there is no trace.



Figure 2.4c. This 1934 Franklin Survey Map indicates Wilmer Young was in residence at this time and owned a stone house in the present location as well as a stone and frame barn across the road, in the present location.

evidence in determining when they were made and the lack of changes to the overall forms and footprint of the house. Photographs taken of the house by the Colonel, circa 1937, before alterations began, have been the principal source of documentation of the house's initial appearance prior to modifications (Figs. 2.5a-c).

When Colonel MacFarlan hired Lewis E. Welsh, the architect probably began his work with a survey of the existing conditions, though the whereabouts of his papers is not known by the author. Welsh did indicate in his design drawings where new construction was to occur by hatching the new walls, but did not indicate existing, to be removed construction. Welsh's designs are designated as the fourth major construction campaign of the house, shown in Figure 2.6. His exterior design scheme for the house was fairly straight-forward, keeping existing windows, with major alterations occurring with the addition of the kitchen wing and the raising the shed roof to a full gable roof over the dining room. Welsh's interior scheme was on a larger scale. He planned on removing not only the staircase to the second floor in the western section, but also on removing the "center hall" staircase and adding a larger staircase in the new side hall of the western section. Welsh also planned on removing the partition wall in the eastern section of the house to create a large living room, while inserting a bay window on the north wall of this room. The exterior doorway into the present living room was transformed into a six over nine window to match those on the existing facade, and another passage was created on the second floor between the eastern and western sections and between the new hall and the bedroom over the new dining room. Four new "toilets" and bathrooms were also planned throughout the house. It is difficult without any interior photographs to



Figure 2.5a. Photograph of house's west elevation before construction by Colonel MacFarlan, circa 1937. A sloping shed roof is apparent over the northern section (to the left). The outline and stone ruins of a former room remains on northern end.



Figure 2.5b. Photograph of house's west and south elevations before construction by Colonel MacFarlan, circa 1937. Porch brackets of side porch are of Victorian period. Stone wall ruins indicate a former room to the north.



Figure 2.5c. Colonel MacFarlan photographed the house's south elevation as it appeared before construction began, circa 1937. This is the "front" of the house, facing Buck Road, with North Buck Road to its left side. The front shows the five bay form, with the second door from the left leading into the "central hall." The windows on the lower floors are six over nine, while those above are six over six.. The facade reveals where two separate pent roofs were once attached. At some point, likely during the Victorian period, these were removed and a large porch was added across the front, missing by the time this photograph was taken. The metal roof was also likely a Victorian addition, replacing wooden shingles.

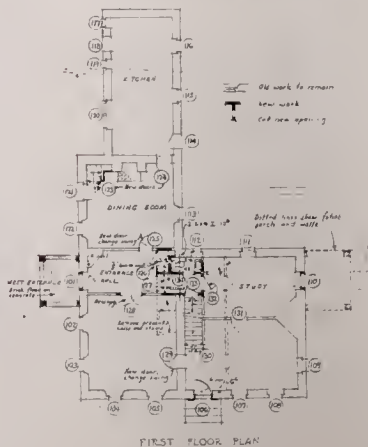
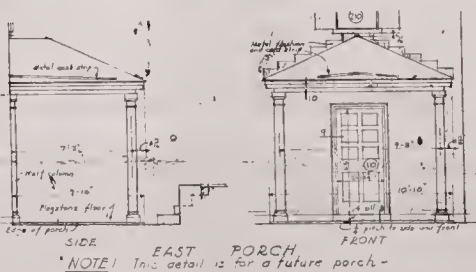
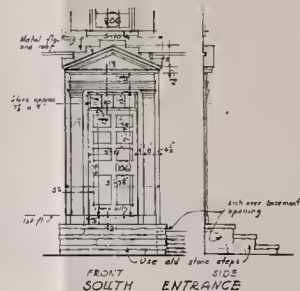
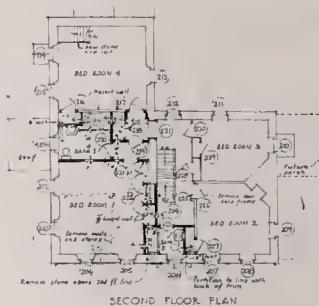
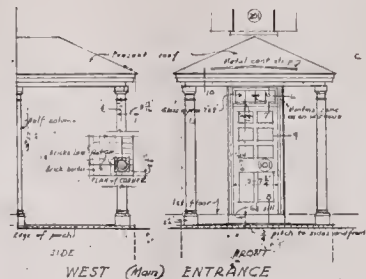


Figure 2.7 This is a sampling of G. Edwin Brumhaugh's floor plans, elevations and front door detail for the MacFarlan House, circa 1939

determine how far many of Welsh's almost radical design ideas for the traditional farm house were implemented, though likely not far.

G. Edwin Brumbaugh was the succeeding architect to work for the Colonel, and his work is designated as the fifth major construction period and shown in Figure 2.7. Brumbaugh began the project of designing for the Colonel sometime circa July of 1939. According to the letter, Brumbaugh was engaged "to proceed with surveys and studies of dining room fireplace, side entrance and porch, stairs, front door and treatment of front facade including necessary working drawings for same, but no further architectural services."¹⁵ He, like Welsh, worked with the existing window and exterior door placements. Brumbaugh chose to create a more elaborate colonial entrance with the design of a pedimented and columned doorway, and planned on the addition of new columns to the existing west side porch. Brumbaugh also called for the removal of the existing stone flashing course on the eastern portion of the facade, while extending the existing stone flashing course of the western portion (it was of a lower height) through the eastern section to create a more unified and balanced facade. In both Welsh's and Brumbaugh's plans, the basement windows appear to not align with the ground floor windows above.

Though Brumbaugh's proposed exterior design was similar to that of Welsh's, his modest design scheme for the interior was much more in keeping with the original overall layout than that of Welsh. The major changes to the ground floor include the removal of the stairs to the second floor in the western section, with the addition of a new closet and lavatory as well as a new passage between the eastern and western sections. Brumbaugh

¹⁵ Letter from G. E. Brumbaugh to MacFarlan, dated July 17, 1939.

chose to retain the center hall stairs and the partition wall between the two rooms of the eastern section, though dotted lines are drawn to "show future...walls." He even retained the corner cabinet, only traces of which can be found today, in the new western hallway, and used it to conceal the new soil pipes from the bathroom above. Both bedrooms in the eastern section of the house were retained in near-original state, with the bedroom in the eastern section enlarged and similar to Welsh's design. Two new passages on the second floor were created, one through the stone partition wall of the eastern and western sections at the foot of the stair and one to the new bedroom over the current dining room. Brumbaugh also changed the landing of the steps in this bedroom over the dining room from a 180° turn to a 90° turn at the midpoint, with the rest of the stairs at a straight run. These stairs were original to the third building campaign when this section had a shed roof. Because the roof on the rear portion of the room was now raised, the stair could afford to not land in the center of the room for head height.

Colonel MacFarlan photographed the house at one stage of construction, likely that of Brumbaugh's date because of the porch design and the hood over the dining room door, but much of this exterior may have been completed during Welsh's period, with Brumbaugh concentrating more on the building's interior spaces (Fig. 2.8a). There is also one photograph of the east side of the house, likely taken during Brumbaugh's period, showing a wooden beam ready to support the "future" porch. This is referred to in Brumbaugh's First Floor Plan (Fig. 2.8b).



Figure 2.8a Photograph taken by the Colonel sometime during either Lewis E. Welsh's or G. Edwin Brumbaugh's construction period. This shows the new kitchen wing and the raised shed roof to a full gable roof over the present dining room area, exact date unknown.



Figure 2.8b Photograph taken by the Colonel sometime during or after G. Edwin Brumbaugh's construction period. This photo is the only one of a series taken to show the eastern elevation. Notice the original stone lintels over the windows. The placement of a nailer over the door indicates where Brumbaugh's design called for the "future porch" in his plans, exact date unknown.

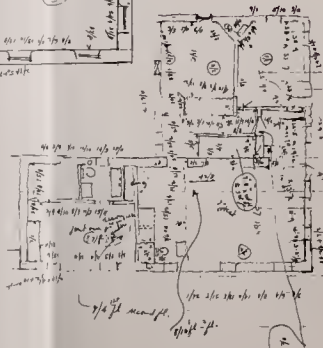
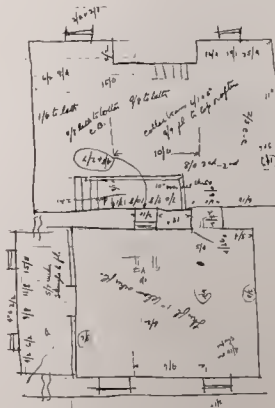
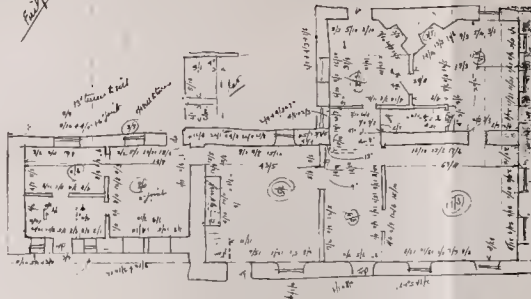
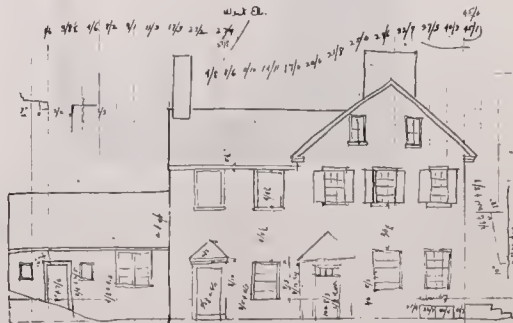


Figure 2.9a This page is a sampling of the survey done by R. Brognard Okie's office before design and alterations to the MacFarlan house began. Here the front (south) facade of the house is documented, along with the west facade, the basement, first floor, and second floors. Exact date of survey unknown, before April 1942 (courtesy Penny Okie McClain)



Figure 2.9b This is the partition wall between the two rooms of the ground floor, eastern section of the house. Here, framing for a once-existing door is apparent, covered on the opposing side with feather board. At the top of the photograph, the end of what were the exposed, beaded joists in the existing library can be seen. These joists were subsequently covered with lath and plaster during the construction campaign in which the renovation and addition of the western section of the house occurred. This photograph was taken in the study, south wall.

The architect R. Brognard Okie's survey¹⁶ of the house as it existed before his alterations began in 1942, shown in Figure 2.9a, indicates that neither Brumbaugh or Welsh greatly altered the interior to any extent, with the exception of the addition of the kitchen wing to the north. The house likely appeared on the exterior much as it does in Figures 2.8a and as it appears in Okie's exterior house surveys; the interior appeared as it does in his interior surveys. The removal of one front door and its replacement with a six over nine window, and the insertion of a new passage between the eastern and western sections where the lavatory now exists, were completed during either Welsh's or Brumbaugh's period as were the two openings between the eastern and western sections on the second floor. A puzzling restroom appears in Okie's survey in the bedroom above the dining room which did not previously appear in either Welsh's drawings or Brumbaugh's survey or design scheme. It is apparent that the partition on the first floor (east section between the front and rear rooms) is still in its original location (Fig. 2.9b). Okie also indicates the location of four basement windows, not located directly under the ground floor windows. Much of the exterior site work, including the stone retaining walls and stairs around the east side of the house were also installed during either Welsh's or Brumbaugh's construction periods, as they appear in the survey.

R. Brognard Okie was employed by Colonel MacFarlan circa May 1942. It is not clear what type of agreement the two men had, whether it specifically called for Okie to complete the previous work done by Welsh and Brumbaugh or to do renovations of the house through redesign. Through Okie's survey, there is a reasonable amount of

¹⁶ Survey, Major C. Wallace MacFarlan, R. Brognard Okie, Architect, no date. This was supplied by Penny Okie McClain from her collection of both R. Brognard Okie and Charles T. Okie papers and drawings.

documentation to conclude what existing material influenced R. Brognard Okie as he began his new design scheme for the house.

Brognard's first known design scheme for the exterior and interior were submitted to the Colonel in April of 1942.¹⁷ His design for the house worked with some of the existing fabric designed and constructed by the two previous architects, but a majority of what was to evolve for the new design schemes was pure Okie. It is understandable that much of what was designed to fulfill the personal needs and tastes of the Colonel was client-driven, as many letters of correspondence between the two indicate, but for the intricate details and innovative design schemes, the credit must be given to Brognard. His design for the residence was not cut and dried. Copies of blueprints in the possession of David Nace show Okie's design process before he reached what was actually constructed. R. Brognard Okie likely saw the exterior essentially completed, but it is not understood exactly how much of the interior he realized. His set of drawings for both the interior and the exterior of the house were completed prior to his death, but most of the interior was constructed during Charles T. Okie's period, as many letters of correspondence, invoices and receipts indicate.

R. Brognard Okie's interior floor plans for the house included keeping the concept of a side hall from the west elevation entrance and keeping the two rooms on the ground floor in the eastern section separate (See Figs. 2.10a-2.10d for Floor Plans). Okie did, however, add the hallway adjacent to the study and lavatory along with a door leading to the outside terrace. Okie also raised the kitchen wing (added to the house by Welsh) to two stories, with a "servant's" room and bath above. New windows, designed by Okie,

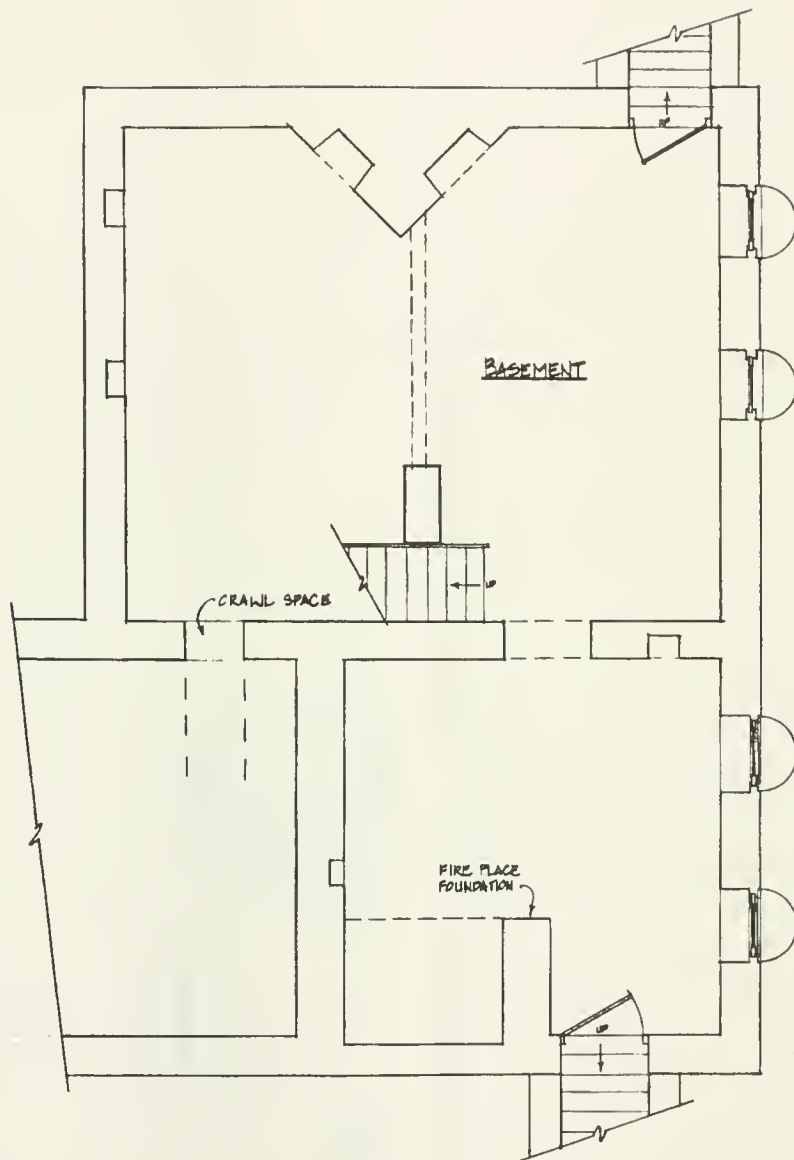
¹⁷ This is the first date which appears on many of Okie's blueprints in possession of David Nace.

were installed throughout the house for consistency, keeping those previously six over nine and those six over six, respectively. The placement of windows on the west elevation of the house and those of the kitchen and dining room wing were altered. The basement windows were aligned with those on the ground floor, though not shown in his first design scheme, and a pent roof was added to the south facade where evidence indicated one had existed. Though existing chimney placements were kept, the chimneys were rebuilt in stone, appearing much thicker and dominant, like bookends to the distinct sections of the house (See Figs. 2.11a-2.11d for Exterior Elevations). These oversized chimneys are typical of Okie designs. The barge and cornice boards were changed and scaled correspondingly with the size of the mass they were attached to, beaded on both the top and the bottom, and pole gutters were added to each roof with copper downspouts.

Many original characteristics of the house as it existed in 1937, previous to any architect-designed alterations, were carried through in Okie's designs including the use of the transom over the front door on the south elevation and the traditional use of two distinct styles of shutters on the ground and upper floors; those shutters on the ground floor were paneled while those above were louvered. A flagstone "front porch" surrounded by a rail was added, while the original porch on the west facade was kept and a similar one built on the east facade. The hood which appears over the north door on the west elevation in the 1937 photographs of the house prior to alterations was an idea kept by Okie, though redesigned.

The exterior appearance of the house is pure Okie, with beautiful stonework, a high level of craftsmanship and design details in every pole gutter, cornice, piece of hardware and muntin profile. The house responds to the site and context, almost growing

out of the side of the hill in telescoping masses from the smaller, more humble rear ell to the front, grand facade, viewing the fields across Buck Road. This house exhibits his intimate knowledge and accomplished adaptations of early Pennsylvania rural architecture within his designs and interpretations, while enhancing the house's original historic qualities. The intentions for the interior of the house were not less grand than those for the exterior, just not realized to the same degree. The following chapter discusses both R. B. and Charles T. Okies' intentions for the interior and analysis of some of their construction details.



Basement Floor Plan

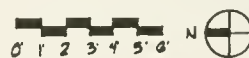


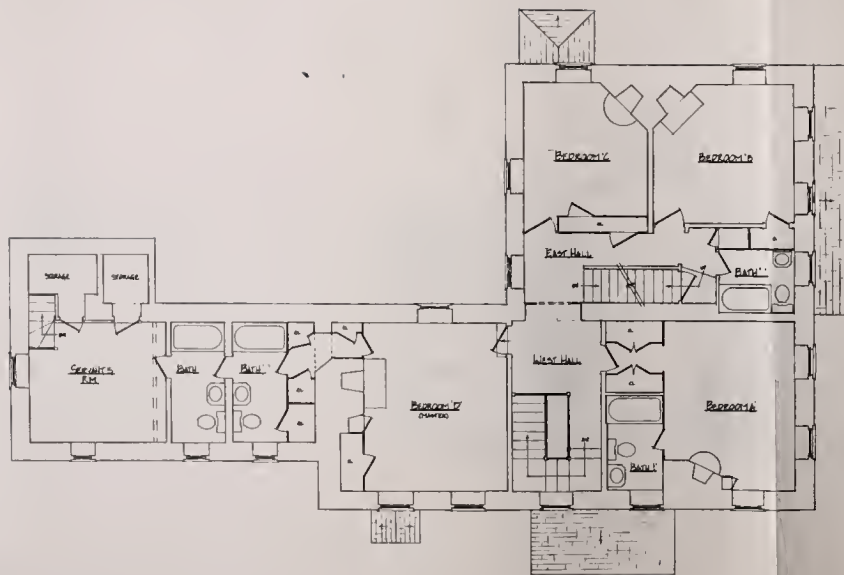
Figure 2.10a MacFarlan House basement floor plan (reflects design by R. Brognard and Charles T. Okie, existing conditions measured and drawn by author).



First Floor Plan



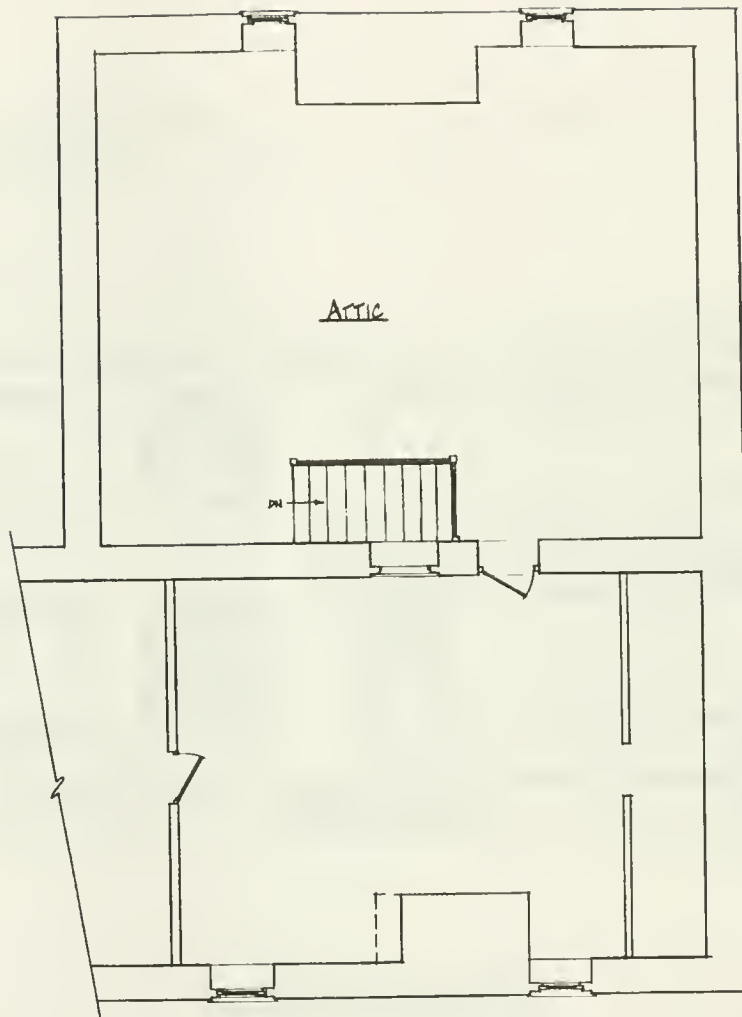
Figure 2.10b. MacFellan House first floor plan (reflects design by R. Brognard and Charles T. Oke; existing conditions measured and drawn by author)



Second Floor Plan



Figure 2.10c: Mas Farfan House second floor plan (reflects design by R. Brugnard and Charles T. Okie, existing conditions measured and drawn by author).



Attic Floor Plan



Figure 2.10d MacFarlan House attic floor plan (reflects design by R. Brognard and Charles T. Okie, existing conditions measured and drawn by author).



South Elevation



Figure 2.11a MacFarlan House south elevation (reflects design by R. Brognard Okie, existing conditions measured and drawn by author).



West Elevation



Figure 2.11b MacFarlan House west elevation (reflects design by R. Brognard Okie, existing conditions measured and drawn by author).



North Elevation



Figure 2.11c MacFarlan House north elevation (reflects design by R. Brognard Okie, existing conditions measured and drawn by author).



East Elevation



Figure 2.11d MacFarlan House east elevation (reflects design by R. Brognard O'Leary, existing conditions measured and drawn by author)

I was very much mystified by the whole conduct of the mills that supplied our woodwork. Mr. Okie's specifications were carried to the last possible point, there was literally no inch of panels or framing that wasn't described in drawings and figures; a great blue print would be devoted to the handrailing of a stairs, or to the separate characters of slightly different doors; pegs were indicated, or the hand-wrought nails; yet, when the load was delivered, there were the improper, the unthinkable, screws.

Joseph Hergesheimer, *From An Old House*, p. 70-71.

Chapter Three

Architectural Analysis

Introduction:

This chapter deals with the documentation and analysis of the existing Okie-designed fabric of both the exterior and the interior of the house. Measurements were taken and drawings made for documentation and analysis of millwork and plaster details, many of which occur in other Okie houses. This section may have been done with photographs, but through trial and error, it was decided that drawings more explicitly convey the intended aesthetic and was in keeping with the spirit of traditional documentation methods. This technique of documentation also allows for consistency where photographs were not able to be taken at precise angles, because of poor light and clutter, layers of materials from various building campaigns and also to more easily focus the reader's attention to the topic of discussion (Fig. 3.1). Line drawings also show the intention of well-designed millwork and plaster construction details, where photographs would only leave a hint as to the detail and joining techniques.

R. Brognard Okie and Charles T. Okie made over 30 pages of drawings for the design and construction of this house. The blue prints of Okie drawings and those produced by the mills as shop drawings in the possession of the owner were a valuable resource in understanding the many construction details, both existing and those never constructed. One may ask why those blueprints of Okie's drawings were not used to illustrate the points to be made in this chapter of analysis. This is a valid question, though upon examination of these blueprints, many inconsistencies in the quality of the drawings from page to page, varying because of the age of the paper and the quality of the print and inconsistencies between the drawings and the as-built conditions of the



Figure 3.1 This photograph shows the layers of the various building campaigns which occurred with the MacFarlan House. Remnants of a previous staircase (added in the third building campaign), old lath and plaster, an I-beam, brick in-fill, furring strips, and Okie-designed horizontal beaded board wainscoting can be seen. The door frames in the foreground are of Brumbaugh's design and construction period.

house are apparent. An inventory of all existing drawings of the house is compiled in Appendix D and Appendix E. For all of these reasons, drawings were chosen as the medium to illustrate the analysis of the existing fabric, though photographs are included as supplements.

This thesis contains field documentation carried out between August 1997 and February 1998 for each room, including dimensions, millwork construction and molding profiles. The analysis of the existing fabric in the house occurs in this chapter, room by room, beginning with one of the most elaborately-detailed rooms of the first floor (the living room) and working through the first and second floors; the attic and the basement are not included in this survey. No references were made on Okie's drawings indicating colors or finishes to be used and often excluded what type of wood was to be used. All millwork, excluding the rooms of natural cherry were primed and back-primed in white paint. The only references made to the interior decoration of any room was rendered by the Mosaic Tile Company of Zanesville, Ohio in 1949 for bathroom tile schemes. Many molding profiles and millwork characteristics in separate rooms are similar are cross referenced. Only elevation drawings that include unique sources for discussion of the "Okie" aesthetic of millwork and plaster construction have been included, while several rooms, with pre-existing work left virtually intact by Okie or not completed to a significant degree were also not included. All rooms are named as they were on the Okie drawings.

Exterior:

Typical Doors and Windows:

Though Okie designed several doors for both the interior and the exterior of the house, they basically are variations of the three doors shown in Figures 3.2a-3.2c. Okie utilized variations of the three doors. Figure 3.2a was designed and constructed for interior doors in several styles including the shown six-paneled door (typical throughout the MacFarlan house), the narrow, single, three-paneled doors and narrow, double, three-paneled doors with the panels of varying proportions. These doors are all mortised and tenoned through, are 13/16" thick and are produced in a variety of woods, including cherry and Idaho white pine. The door frames, though varying to some degree, are all of this type shown in Figure 3.2d, of one piece of wood, often including the entire trim profile. Figure 3.2b was utilized for both of the exterior doors in the servant's quarters rear porch. And, Figure 3.2c was used for the remaining exterior doors in a variety of styles. Okie designed this front door on the south elevation, with a transom window above, recalling the historic doors which were once located on this facade. This door was also used for the exterior doors on the west facade. While these doors were paneled on the exterior, the opposing side (the interior facade of the doors) were vertical beaded board. This door can be seen in the dining room, interior west elevation.

Okie chose to replace the windows of his predecessors with those of his design. Though the interior is incomplete, the exterior of the house fully realizes Okie's intentions for an overall consistency, blending each unique form of the house through the use of identical materials and treatments, though dimensions and proportions differ. Though Okie's intention was to construct the house as appearing to have expanded over time, the

windows, doors, cornices, etc. completed the composition by tying each section to another seamlessly.

Okie's preferred white oak for the window frames. It is a durable wood, excellent for exterior use. He also used oak for the pegs. Though window locations were moved in a few situations, Okie kept closely to the original fenestration patterns of the house. Where six-over-nine (Fig. 3.3a) and six-over-six windows were located, so they were replaced in kind. One of the few exceptions are those of the attic which Okie replaced with four-light windows. Four-light windows were installed throughout the house. Okie also installed two-over-four, double-hung windows in the downstairs lavatory and in the servant's quarters.

A window frame which was never installed was left in the living room and indicates how it was constructed (Fig. 3.3c). These frames are composed of many separate pieces, as were traditional window frames, including the ears which anchor the window into the stone wall. These frames are mortised, tenoned and pegged in each corner. For the double-hung windows, two extra pieces of trim are added to the interior. An interior stop is installed to overlap the window sash and hold it into the track so it will be able to move up and down (Fig. 3.3b). The second piece of trim is notched into the first piece of trim and at the other end is made to receive the plaster of the rounded window jamb openings to the sides. The muntin profile (Fig. 3.3b) is typical throughout the MacFarlan house, used in windows and doors. This profile utilized by Okie in the 20th Century, actually is typical of the early to mid 18th Century.

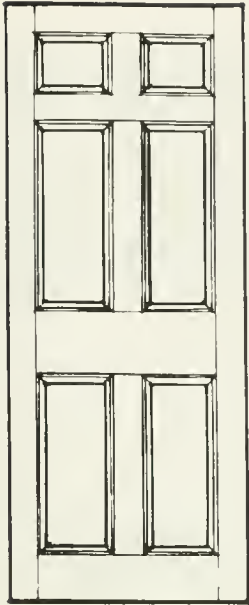


Figure 3.2a Interior Door
This is the typical six-paneled door Okie designed and used throughout the MacFarlan house. All other interior doors are variations of this door.

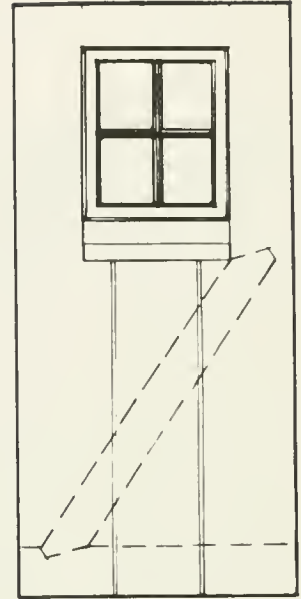


Figure 3.2b Outside Face - This is an example of an Okie-designed exterior door. Two of these doors were used in the rear hall of the servant's quarters.

Figure 3.2c Outside Face - This is an example of an Okie-designed exterior door which has different motifs on each side. The interior face is vertical beaded board, while the exterior face of the door is paneled.

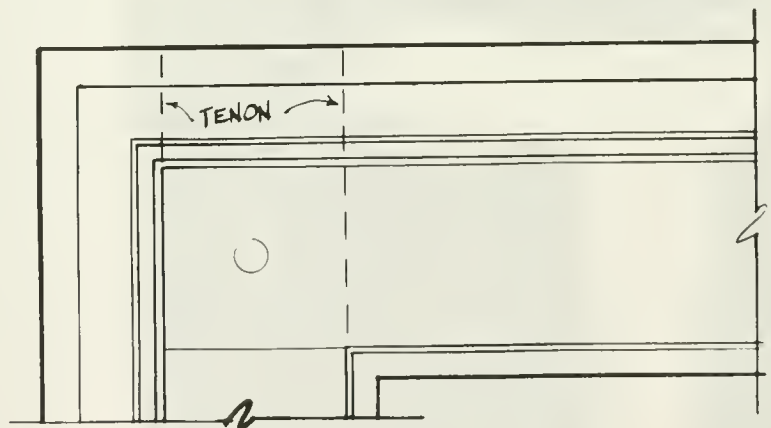
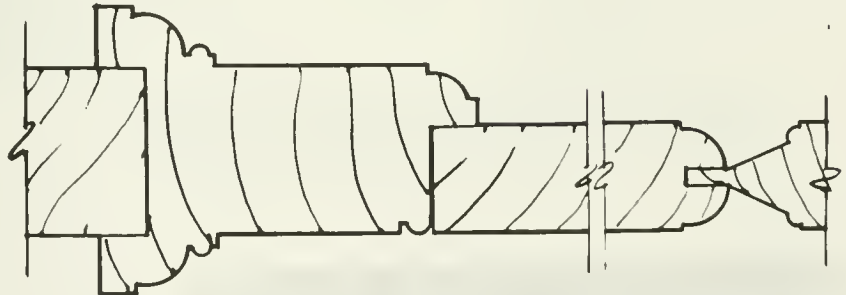
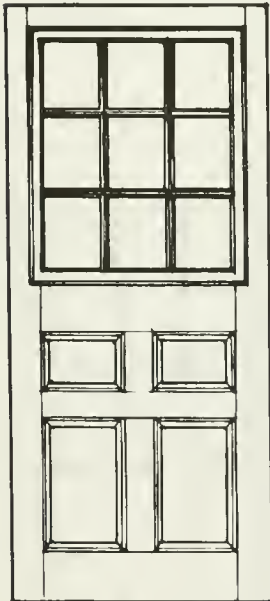


Figure 3.2d Section/Elevation

This is a section and elevation indicating the construction of a typical interior door frame. As shown here, the moldings around the edges are part of the single piece of wood. A few situations in the house called for double-thick board walls and the surrounding moldings are then made of a separate piece of trim and nailed on. This is for ease of installation of the wall boards.



(All Drawings surveyed and adapted from Okie prints)

Figure 3.3b Section of typical window jamb for double-hung windows. Note the piece of trim holding the sash into place. A second piece of trim is tongued and grooved into the first. The muntin profile is typical throughout the MacFarlan house and used on all windows (Drawing from survey).

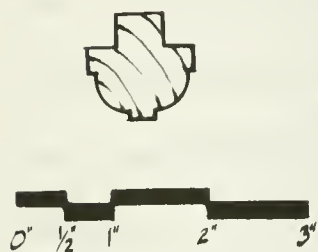


Figure 3.3a This shows a typical interior view of a six over nine window. All other windows are similar to this type of construction (Drawing from survey)

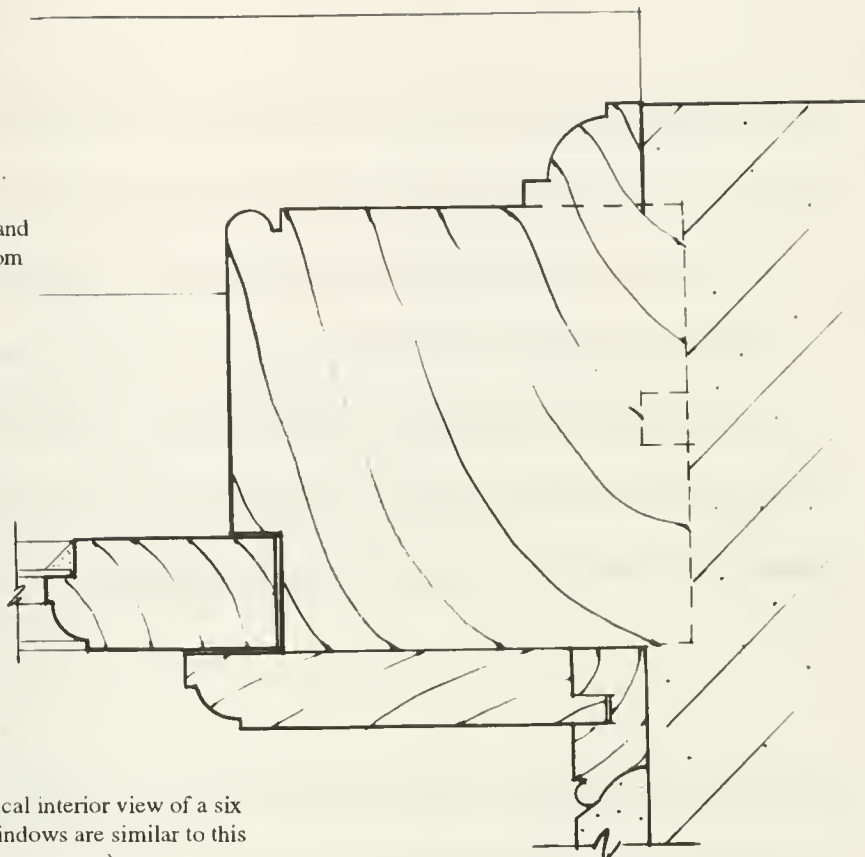
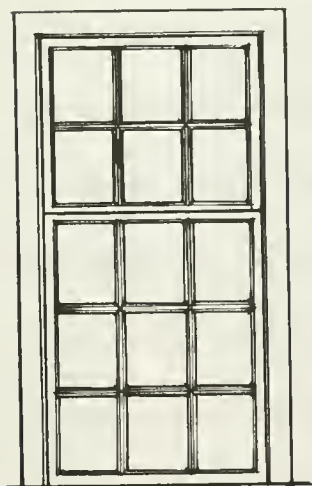


Figure 3.3c This photograph is of a window frame which was never installed. Note, there are only four pieces of wood which are mortised, tenoned and pegged in each corner.



Cornice/ Pole Gutters:

Okie utilized pole gutters on the primary roofs of the MacFarlan house (Figs. 3.4a and 3.4b). These gutters rest approximately six inches back from the face of the cornice, atop the second course of shingles. The third row of shingles direct the water into the trough. The flashing inside the trough channels the rain water to the end toward the downspout. Small wood shoes or downspout covers were designed for the bases of all spouts, but were never constructed. They would have appeared similar to those used on the Schilling house (now the Scott and Hali Asplundh house) also designed by Brognard Okie during the 1940's (Fig. 3.5).

West Porch:

The West Porch, facing the road, shelters the distinctive Okie bench which he used in many of his building designs (Figs. 3.6a-3.6c). This bench is equipped with a lid for storage underneath, has a small key hole-shaped cut-out at the bottom and is topped with the Okie characteristic "scallop" detail. A 12" chair rail, beaded on both sides, runs from side to side along the porch wall which is meant to be stuccoed above and below. Some people believe the pretense for using white stucco underneath porches was to keep the flies and gnats away; apparently, these small flying insects do not like the brightness and reflection of the white stucco. This porch uses a shed roof, with a box gutter to collect the rain water. The gutter is sloped from one end to the other to direct rain water into one of the turned porch columns which is hollow and acts as a downspout (Fig. 3.6d).

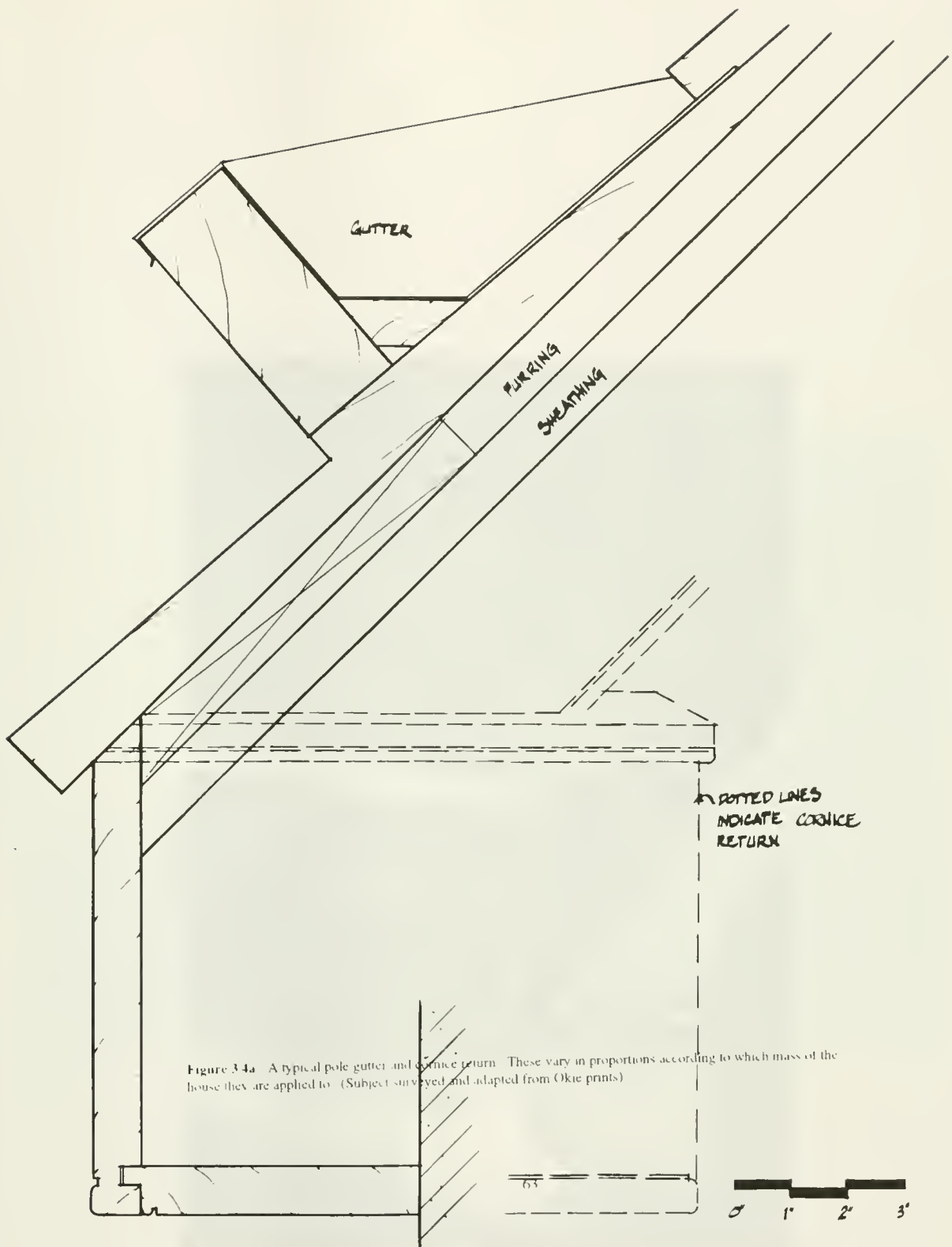


Figure 3.4a A typical pole gutter and cornice return. These vary in proportions according to which mass of the house they are applied to. (Subject surveyed and adapted from Okie prints)



Figure 3.4b Typical pole gutter atop the servant's quarters. The trough lies one shingle up from the edge of the roof and approximately three inches from the sides of the roof.

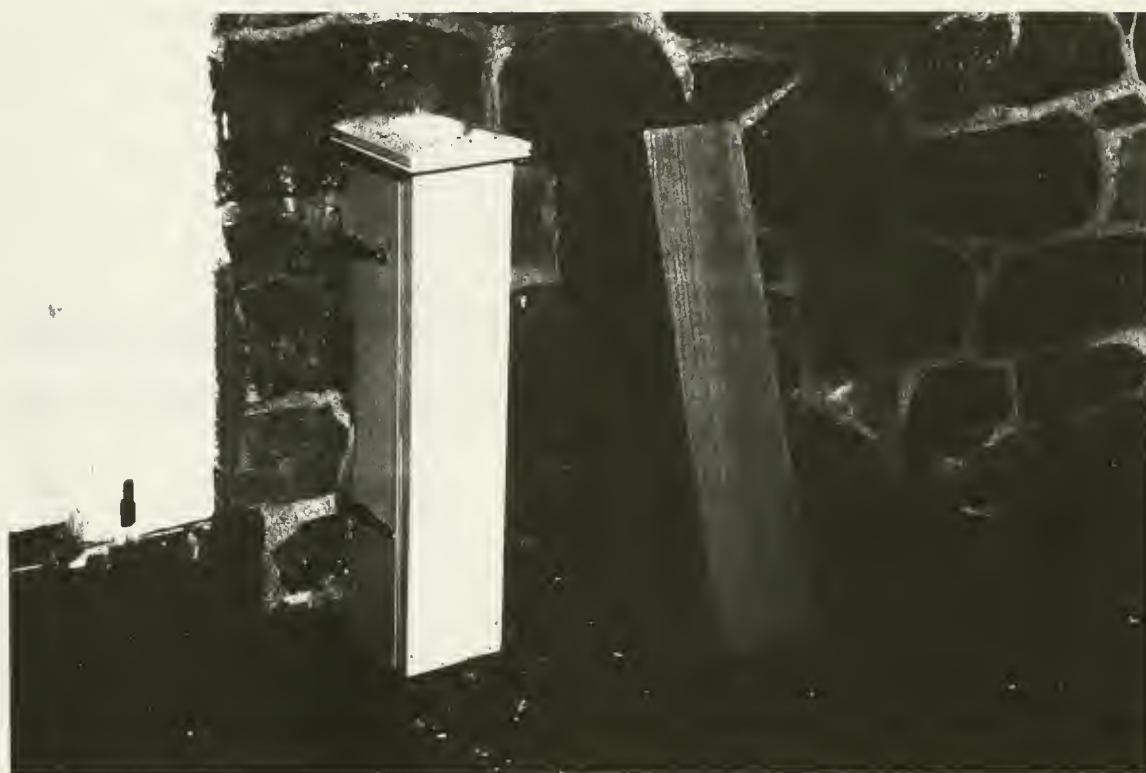


Figure 3.5 Typical wood shoe (downspout cover) at the Scott and Hali Asplunch house, designed by Okie in the 1940's. Ones similar to these were designed for the MacFarlan house, but they were never built.

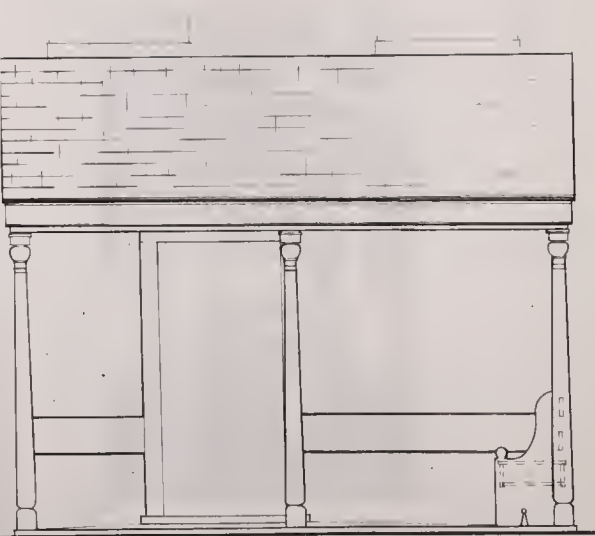


Figure 3.6a West Porch which faces the road and shelters a distinctive Okie bench

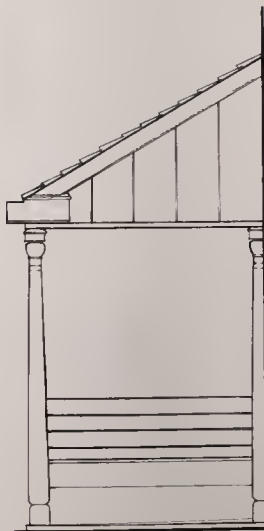


Figure 3.6b West Porch, south elevation
Showing the beaded rail across the back of the bench and the box gutter

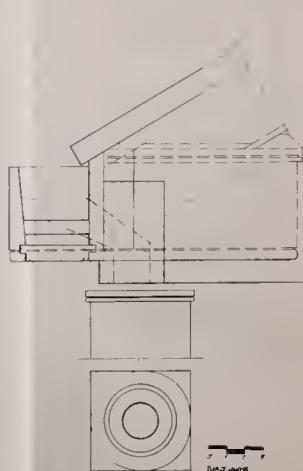


Figure 3.6d The box gutter applied to the front of the West Porch shed roof directs rain water toward the south end into a hollow, turned column which acts as a downspout (Drawings surveyed and adapted from Okie prints)



Figure 3.6c This photograph is of the detailed bench with the key hole-shaped cut out at the bottom and the "scallop" detail above the seat.

Door Hood:

The door hood, on the west elevation, is an element Okie used in many of his designs (Figs. 3.7a and 3.7b). Often he inserted a small scallop detail as he did in the MacFarlan house. This form is reminiscent of hoods used in many traditional Quaker buildings.

East Porch:

The East Porch is a small shelter which extends into the flagstone terrace from the Study (Fig. 3.8a). The porch wall has a 12" chair rail (identical to the one on the west porch) to the right of the door which was meant to be stuccoed above and below. The columns are square and are chamfered from top to bottom. The roof is hipped and shed rain water into the small box gutters on the three sides, tunneling the water into one of the porch columns which is hollow in the center and serves as the drain spout (Fig. 3.8b). This detail of using a porch column to carry water away was used by Okie in many of his buildings.

Shutters:

Okie used two varieties of shutters on the exterior of the MacFarlan house. The ground floor shutters, when open, show three panels with the identical molding profiles utilized throughout the Okie house (Fig. 3.9a). The opposing side, when closed, is a single flat board. The second floor shutters are all louvered (Fig. 3.9b).

Wren Box:

A small Wren Box was designed by Okie for the rear yard of the MacFarlan house (Fig. 3.10). Okie often designed exterior features of his buildings including fences. The

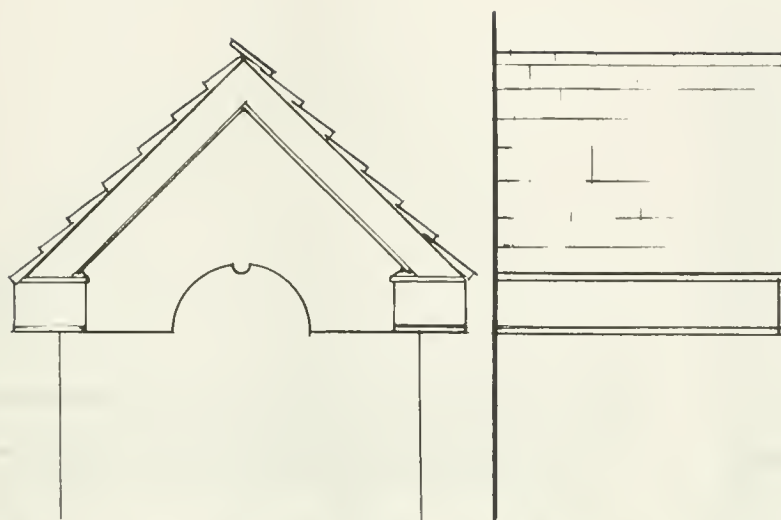


Figure 3.7a Hood over dining room door, front and side elevations (surveyed and adapted from Okie prints).

Figure 3.7b Photograph of the door hood above the dining room door.

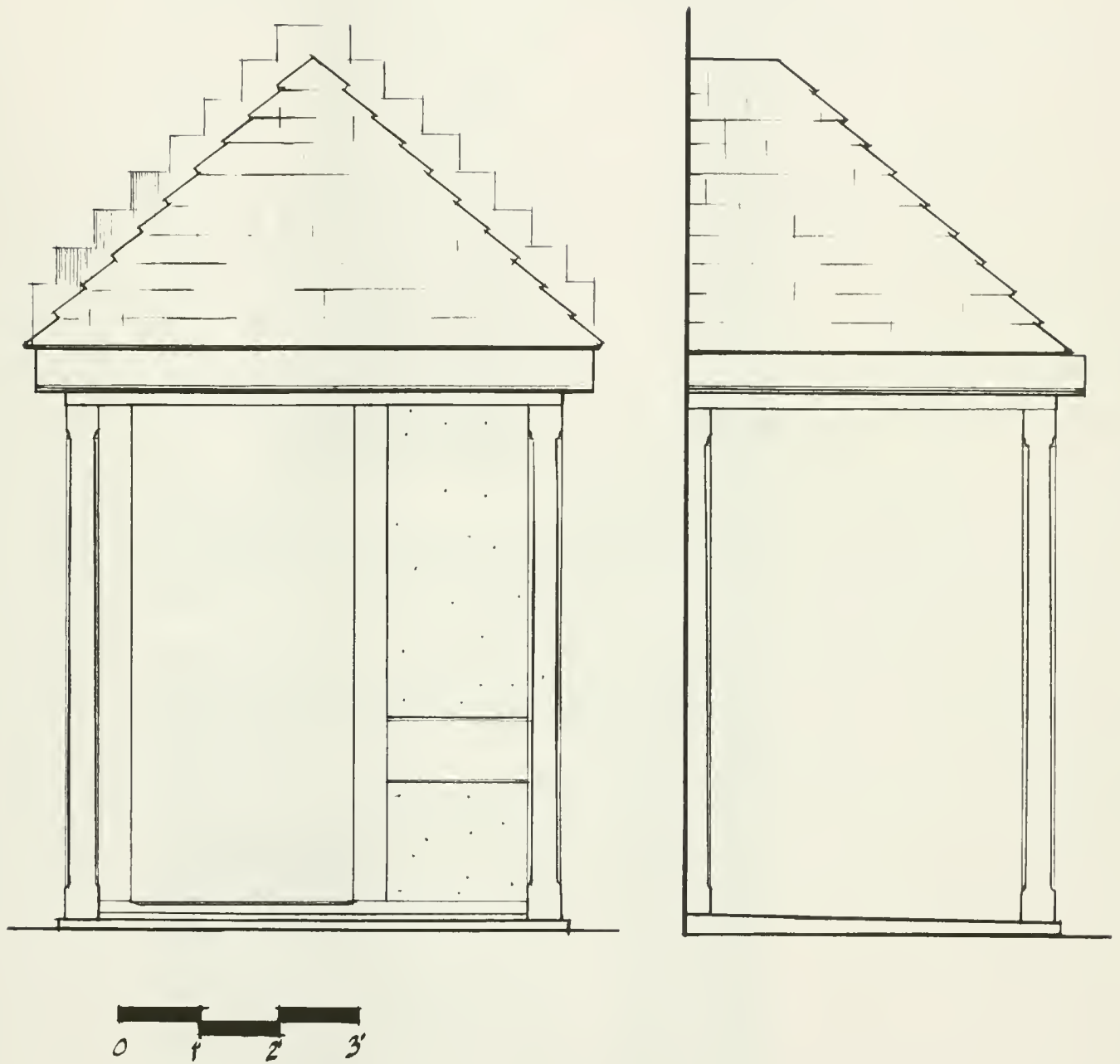


Figure 3.8 East Porch off of study. This porch has a hipped roof and is meant to be stuccoed underneath (Drawings surveyed and adapted from Okie prints).

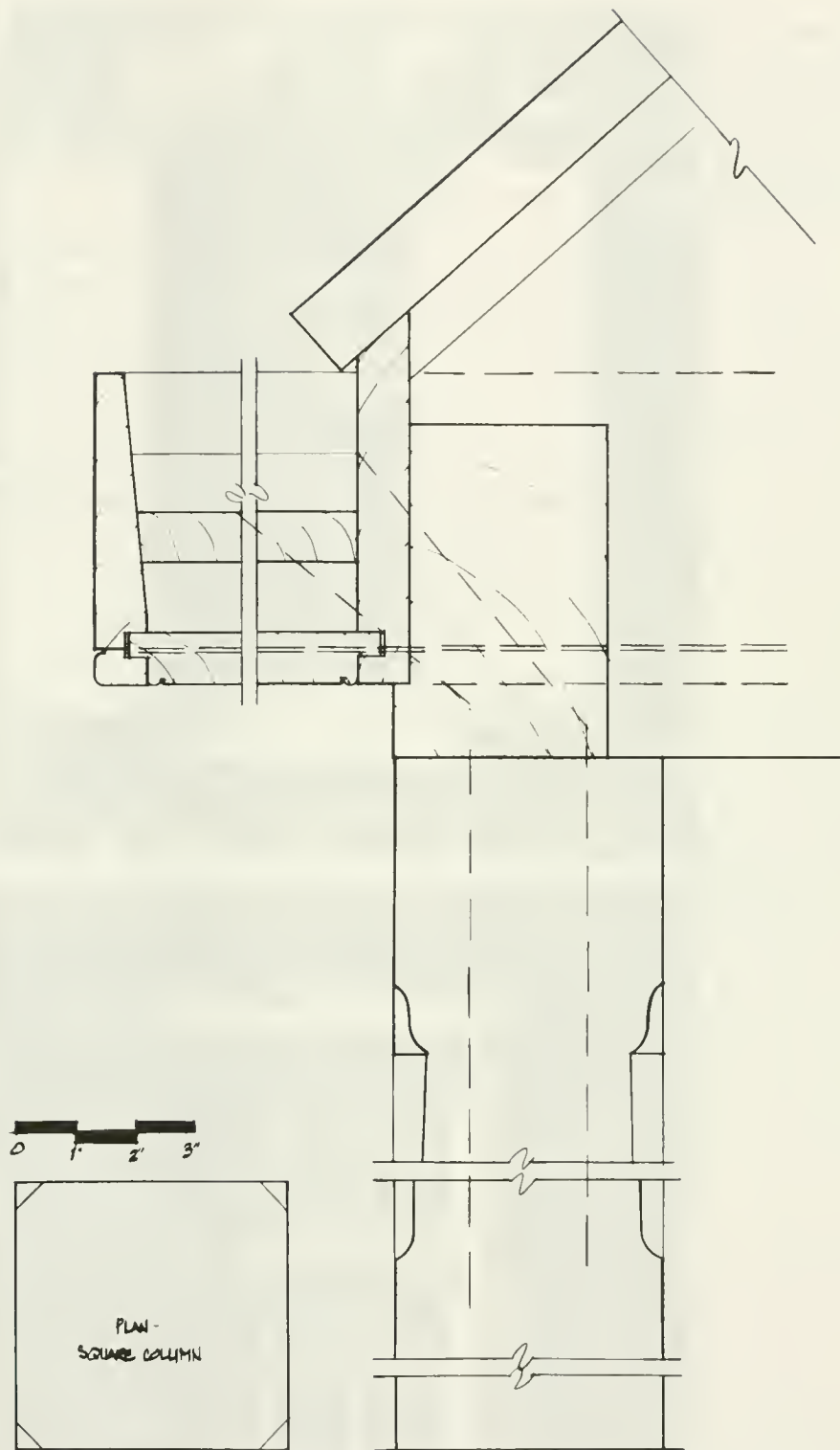


Figure 3.8b East Porch box gutter detail. The hipped roof sheds rain water into the sloping trough and directs it towards the hollowed square column which acts as a downspout (Drawings surveyed and adapted from Okie prints).



Figure 3.9a and 3.9b
Two types of shutters on the exterior of the MacFarlan house. The first type is paneled when open, but a single board when closed. The second type are louvered.



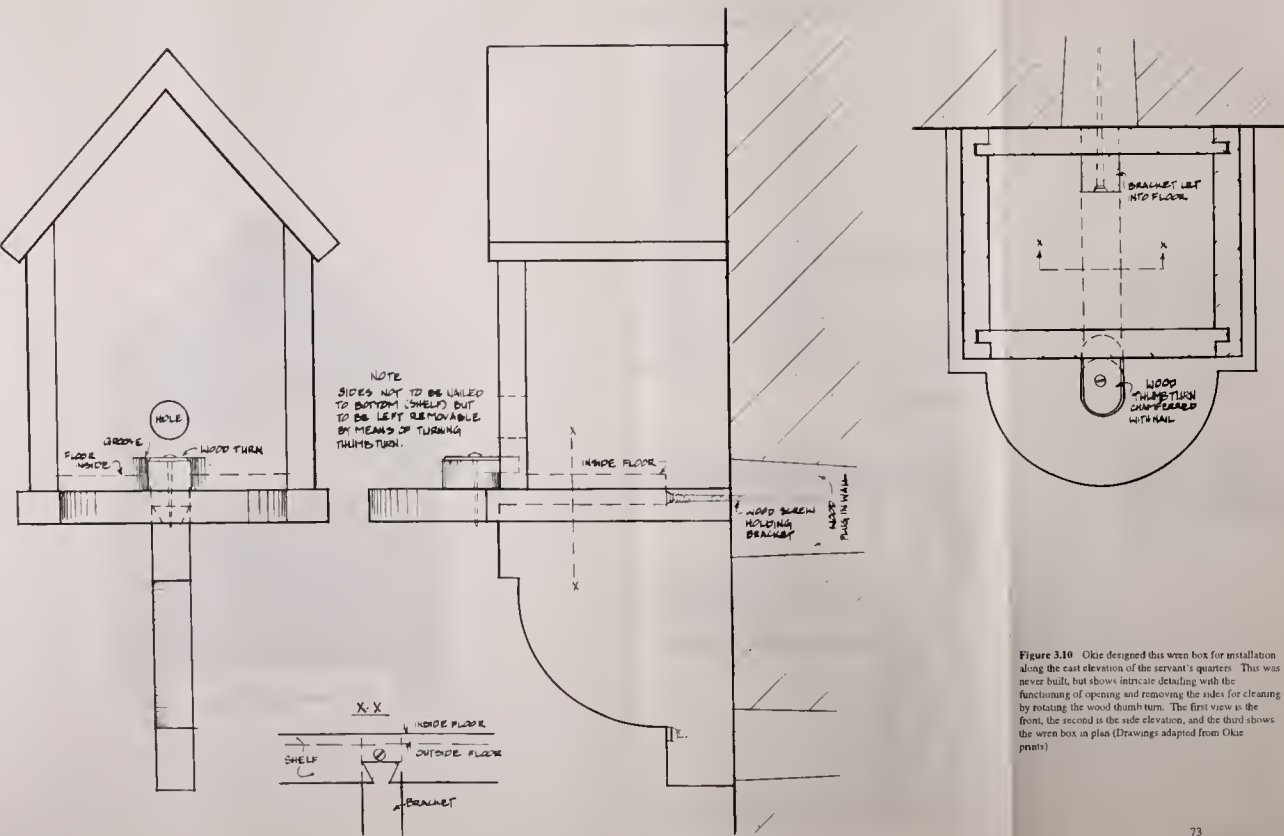


Figure 3.10 Okie designed this wren box for installation along the east elevation of the servant's quarters. This was never built, but shows intricate detailing with the functioning of opening and removing the sides for cleaning by rotating the wood thumb turn. The first view is the front, the second is the side elevation, and the third shows the wren box in plan (Drawings adapted from Okie prints)



Figure 3.11 Okie often inserted date stones bearing the initials of his clients and the date of construction of the building. This date stone reads, "MacF C W 1942," for Charles Wallace MacFarlan, built in the year 1942.

Wren Box was never constructed for Colonel MacFarlan; though the current owner plans on using Okie's design to build one for the rear yard.

Date Stone:

Okie often inserted date stones into his buildings, indicating when that particular section of the house was constructed. This date stone (Fig. 3.11) is located at the north end of the servant's quarters and reads,

" MacF
C W
1942 ."

Interior Details:

Living Room:

The living room is one of the more impressive rooms in the MacFarlan house, incorporating many "Okie" trademarks in design and construction (Figs. 3.12). We know from submitted bids as late as March of 1955 the living room, library, dining room, stair hall, lavatory, study, Bedroom A, Bathroom #1 and several closets were not completed at this time;¹⁸ therefore, all of this interior construction was overseen by Charles. The south, east and west walls were furred from the original stone walls to be plastered with a horizontal beaded board or raised panel wainscoting at the base. The north wall, separating the living room from the west hall, is random-width, 7/8" feather board.

The existing living room drawings were drawn by R. Brognard Okie in 1942. The wood appears to be pine, primed with white paint, while the flooring appears to be oak.

¹⁸ This information is from a series of bids submitted by T.W. Hammond & Bro., Manufacturers of Architectural Woodwork, Bryn Mawr, PA, dated from January 25, 1955 to March 2, 1955.



Figure 3.12a Living Room East Elevation. This wall is constructed with horizontal beaded board wainscoting and plastered above. Notice the summer beam interrupting the flat cornice at the ceiling. The door leads into the library.



Figure 3.12b Living Room West Elevation. Oke designed a traditional paneled fireplace wall for this elevation. The radiator cover under the window is designed to blend with the raised panel motif of the walls.



Figure 3 12c Living Room North Elevation. The small area to the left is part of the paneled fireplace wall. The rest of the north wall is random width feather board.

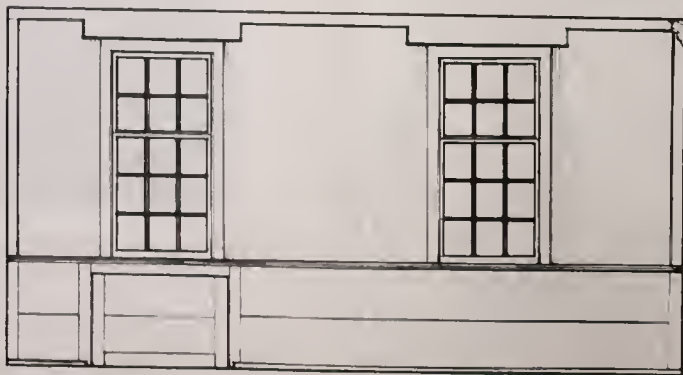


Figure 3 12d Living Room South Elevation. The two windows are centered on this wall above the horizontal beaded board wainscoting. The radiator cover under the window is designed to blend with the wainscoting. The plaster window jambs are curved to meet the window trim. (Drawings surveyed and adapted from Okac prints)



Figure 3.12c Photograph of the west elevation fireplace wall showing the corbelled stone protruding through the raised panel above the mantel to support the summer beam.

Consultation of these drawings shows the living room was built much as indicated, though minor differences between the drawings and the as-built conditions occur. The location of the summer beam dividing the room was not shown in Okie's design scheme and appears to be an afterthought. The beam is supported by a corbelled stone from the chimney above the mantel and disrupts the cornice along the west wall (Fig. 3.12e).

A detail indicated in the drawings, but not constructed for the living room were the characteristic Okie radiator grills. Okie typically placed radiators underneath windows where they would snugly fit in the recesses of the stone walls and lie flush with the wall, interrupting in many cases, the wainscoting. The wooden radiator covers and grills were of two basic concepts, both constructed to match the surrounding wainscoting (in the MacFarlan house, either horizontal beaded board or raised panel motifs were used). The first radiator cover type included a frontal radiator cover containing the grill which is held in place by four wood thumb turn latches, two on each side. In this style, the window sills were solid as seen in Figure 3.13a. The second style of Okie radiator covers is the window sill grill.¹⁹ The radiator grills for this concept were located in the window sill and were removable for service (Fig. 3.13b). These front panels were also removable for service to the radiators in some cases, and in other cases they were fixed in place. Though not designed for the MacFarlan house, Okie often inserted a small storage compartments with lids in these window recesses when radiators were not needed.

The south elevation drawings show two windows centered between curved plaster surrounds, topped with wooden headers. Though the walls have not been plastered, this

¹⁹ It appears in Okie's construction drawings that a window sill grill was designed for the living room radiator; however, these were not constructed, instead the radiator niches appear to have been built for the frontal radiator covers.

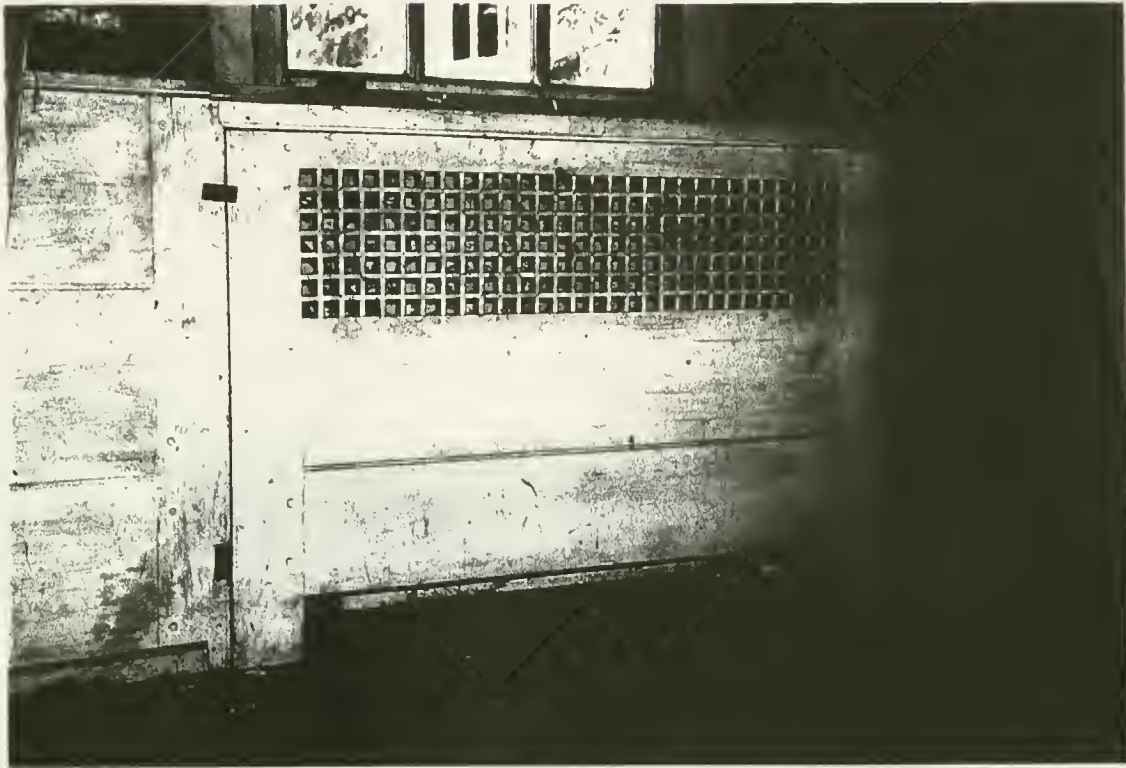


Figure 3.13a This radiator cover in the MacFarlan house is the style with the grill in the front cover and a solid window sill. This cover is removable for service by turning the four small wood thumb turn latches. This panel was designed to blend with wainscoting of the horizontal beaded board type and would not be used in a wall where raised panels were the dominant motif.



Figure 3.13b This radiator cover is the style with the grill inserted into the window sill. This grill is removable, as is the front cover, for service. Okie designed these for several rooms in the MacFarlan house, but Colonel MacFarlan may not have taken a liking to them because all of the window sills were constructed as solid with no cut-outs for a grill to be inserted. Several of the room's radiator covers were finished and all appear to be of the frontal grill type. This photograph is of the John and Penny Christie house in Villanova. (courtesy of James B. Garrison).



Figure 3.14 The rounded plaster window surrounds can be seen in the John and Penny Christie House in Villanova, designed by Oki in the late 1920's. This aesthetic was intended for the living room windows of the south wall in the MacFarlan House as well as throughout many other rooms. (Courtesy of James B. Garrison).

detail can be visualized in the John and Penny Christis House in Villanova, designed by Okie in the late 1920's as seen in Figure 3.14. The wainscoting is horizontal tongue and groove beaded board which has been mortised, tenoned and pegged into the surrounding vertical stiles (Fig. 3.15c) and rests on the beaded baseboard (Fig. 3.15a). The chair rail rests upon the beaded board wainscoting, extends in front of the windows to create the front of the window sills, and where the sill are not located, the chair rail is notched to receive the plaster walls (Fig. 3.15a). The living room chair rail is the most elaborately designed throughout the house. The vertical corner boards at each end of the walls and the flat cornice at the top of the wall are beaded and are also notched to receive and support the plaster walls and ceiling (Figs. 3.15f-3.15i). These details are characteristic of Okie and utilized widely in his designs. Okie designed all of his millwork to join flawlessly. One will rarely find two pieces of wood butted to one another, but typically notched, pegged, mortised and tenoned or joined in another fashion to each other, often beaded where the two separate pieces meet. The east elevation of the living room is composed of similar details to those of the south elevation with horizontal wainscoting and plaster above.

Okie used two individual, though somewhat similar, methods to insert raised panels above the two doors in the living room. The raised panel inserted above the door on the north elevation (leading into the west hallway) differs from the one located above the door of the east elevation (leading into the library) due to the fact the flat cornice board does not contain a bead on the north elevation where it meets the feather board. The cornice board on the north elevation contains a bead and is notched to support the

Figure 3.15a Wall Section This section shows how the single beaded base board is rabbeted for the horizontal wainscoting to rest upon it. The wainscoting is tongued and grooved and is pegged into the surrounding stiles. The chair rail is rabbeted to hold the top rail of the wainscoting and is rebated on top to receive the plaster for the walls.

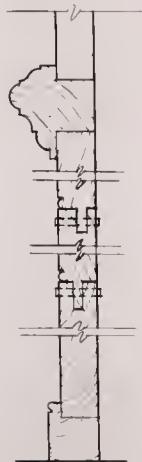


Figure 3.15b Wall Section This section is of the window sill at the west elevation and shows how the chair rail connects with the raised paneling below at other sections along the wall.

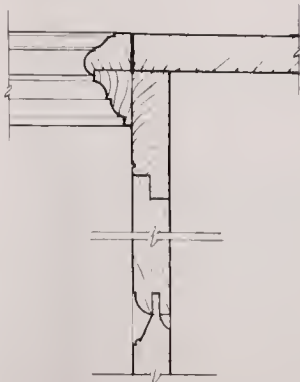


Figure 3.15c Plan Section. Section showing how the horizontal beaded boards are mortised, tenoned and pegged into the surrounding stile

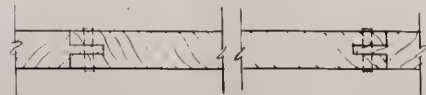


Figure 3.15d Section This is the typical molding profile for all raised panels in the MacFarlan house designed by Okie, including doors and cabinets



Figure 3.15e Section This is a section through the random width feather board used throughout the MacFarlan house. This differs from the typical molding profile of the raised paneling by the absence of the astragal, instead using the small fillet



Figure 3.15f Wall Section This section shows how the flat cornice board is profiled to receive plaster on the bottom for the walls and on the top for the ceiling

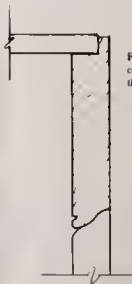


Figure 3.15h Wall Section This section shows how the feather board is rabbeted behind the flat cornice board. The top of the cornice board is notched to support plaster.

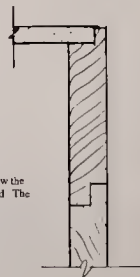


Figure 3.15f Plan Section This is a section through the grooved and tongued joints of the vertical corner boards and indicates how they are profiled to receive plaster on the sides

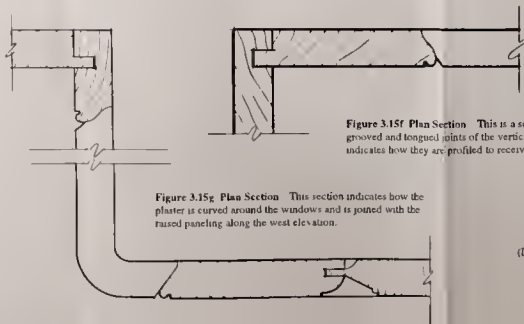


Figure 3.15g Plan Section This section indicates how the plaster is curved around the windows and is joined with the raised paneling along the west elevation.



(Drawings surveyed and adapted from mull prints)

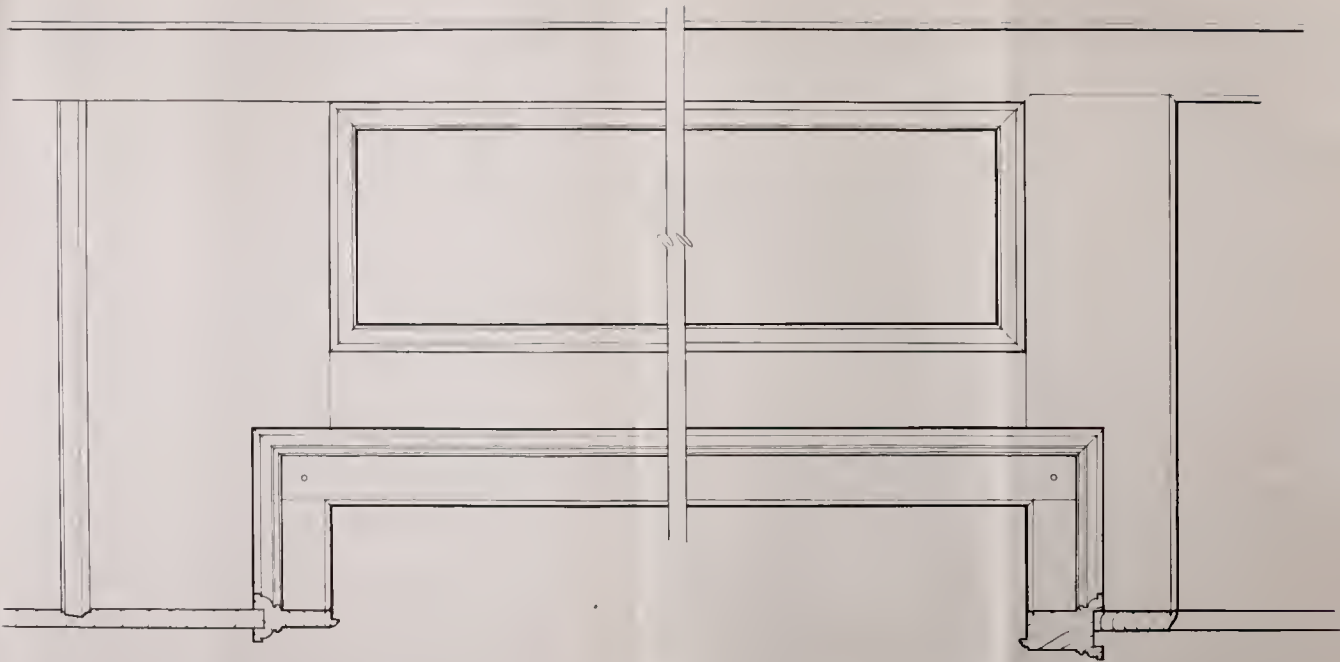


Figure 3 16a Raised Panel Above Door with Feather Board The left half of the drawing represents how the single-thick random-width feather board of the living room north wall connects with the raised panel above the door into the west hall. No bead is present at the bottom of the flat cornice board. Therefore, the flat cornice board corresponds with the raised panel at a different level than with the raised panel in the following example

Figure 3 16b Raised Panel Above Door with Plaster Walls The right half of the drawing represents how the plaster walls and trim connect to form a raised panel above the door into the library. The presence of a bead sets up the connection into the raised panel differently than the previous example without a bead. (Subject surveyed for drawing)



plaster walls. Both of the flat cornice boards are notched on top to receive the plaster for the ceiling. This is greater displayed in Figures 3.16a and 3.16b.

The west elevation, being the more formal, is a traditional raised panel fireplace wall, common throughout Chester County from the 17th through the 19th-Centuries. The chair rail which surrounds the room on the east and south walls continues through the west wall elevation, becoming the window sill and appears again at either side of the fireplace. Many other millwork details in the room are worthy of notice. The millwork of the paneled fireplace wall, constructed with traditional carpentry techniques includes intricate joinery to support the individual panels. The raised panel molding profile of the panels is typical of the early and mid-1700's and used throughout the MacFarlan house for paneling and door paneling (Fig. 3.15d). Figures 3.17a indicates how the raised panels meet the decorative cornice and the window head opening. The Okie-designed mantel is constructed with a variety of moldings to create a balanced composition (Fig. 3.18).

The feather board of the north wall elevation contains a molding profile that is similar to the one utilized for the raised panels, but differs in the absence of theastragal and the presence of a fillet as seen in Figure 3.15e.

Often over-looked are the subtle details Okie used to incorporate hearths into the surrounding wooden floors as seen in Figure 3.17b of the living room floor. Okie placed a "header" floorboard at the front of the stone hearth, using a large dovetail joint to anchor the surrounding floor boards at each end. This is a detail Okie frequently employed in other residences and in several variations throughout the MacFarlan house and will be discussed with each room.

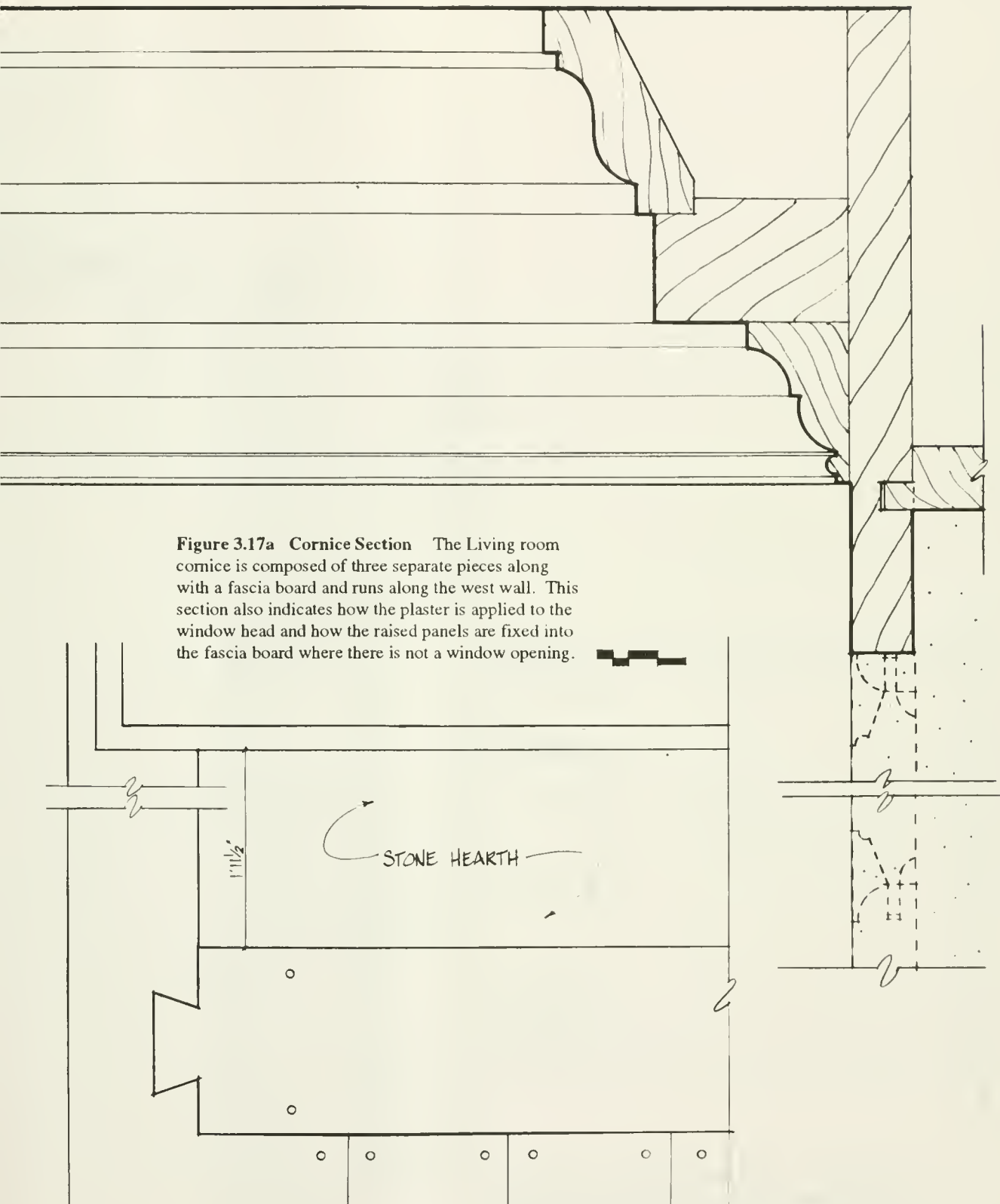


Figure 3.17b Plan of Hearth and Floorboards Okie used a variety of joints to integrate fireplace hearths into the surrounding floorboards. This example of the stone hearth in the living room is one of several in the MacFarlan house. A header board was placed lengthwise along the hearth to meet the flooring and is dovetailed at each end into the surrounding floorboards.

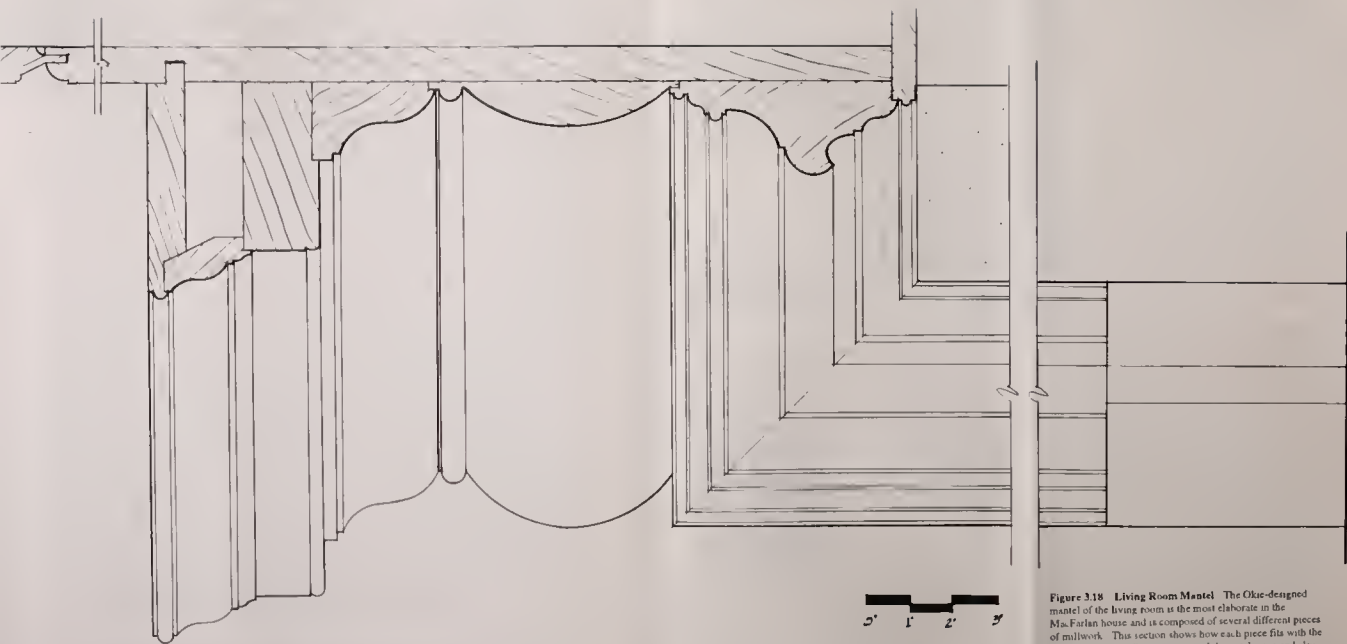


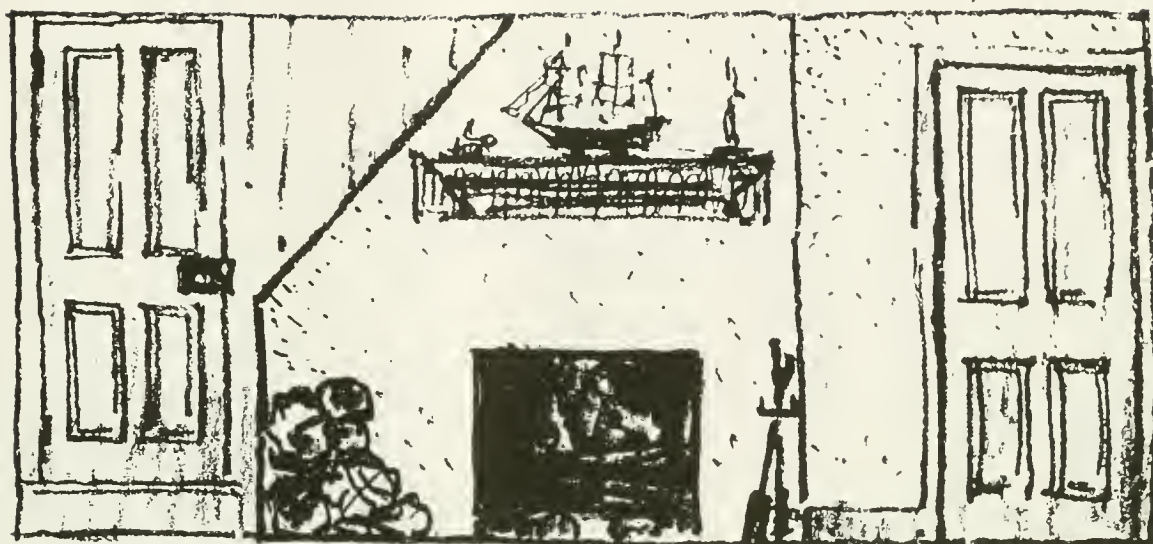
Figure 318 Living Room Mantel The Okie-designed mantel of the living room is the most elaborate in the Mrs. Farlan house and is composed of several different pieces of millwork. This section shows how each piece fits with the next to create the illusion of one solid mantel piece and also shows the connection with the raised panel above. A plinth supports the mantel's base. (Drawing surveyed and adapted from Okie print)

Dining Room:

The dining room employs many unique Okie characteristics including the exposed, through-beam ceiling, the formal fireplace paneled elevation, feather board and horizontal beaded board wainscoting. Pine was the wood of choice for this room, to be painted white, while walnut was used for the random-width flooring.

Before Brumbaugh or Welsh began the project, a small staircase to the second floor was tucked into the northwest corner by the fireplace. Both Welsh's and Brumbaugh's designs retained the staircase. Brumbaugh's file for the MacFarlan farm contained concept sketches he had made for the fireplace wall in the dining room to retain the original staircase location (Fig. 3.19). When R. Brognard Okie began, the staircase was still extant and appeared in his original design in 1942 and again in Charlie's drawings in 1964, though a small window was added for light. This wall must have initiated much discussion as it has taken on many design arrangements before the current configuration, designed by R. Brognard Okie, was constructed. Today the wall appears as it does in Figure 3.20a with a pair of raised three-panel doors (a cabinet), topped with a raised panel, and the fireplace mantel with a single raised panel above. However, other drawings prepared during Charles T. Okie's period, dated January of 1965, indicate the placement of a more detailed cabinet with drawers in this location.²⁰ This designed cabinet insert is pieced together and lies against the south dining room wall, seemingly ready for an installation which never occurred (Fig. 3.21a). This cabinet may have been the intended final situation, though no documentation exists. The small

²⁰ Invoices from Moser Bros., Inc. to MacFarlan dated June 9, 1965 and August 4, 1965 indicate that the work in the dining room and bedroom above were not yet completed.



18
17x19
| 6 6 |

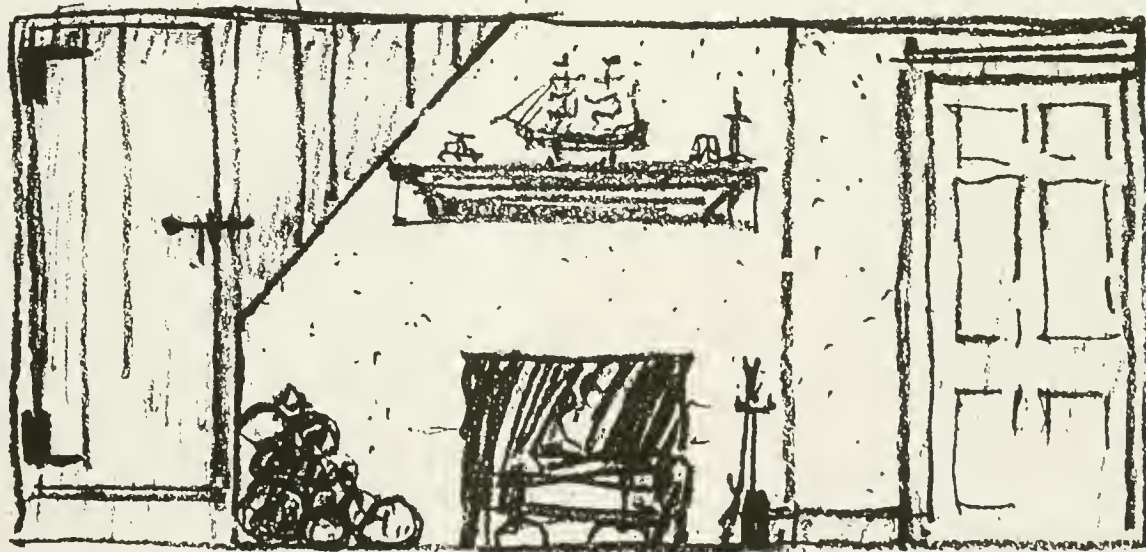


Figure 3.19 Two sketches by G. Edwin Brumbaugh for the fireplace wall (north wall) in the dining room (Courtesy Winterthur Library).



Figure 3.20a. Dining Room, North Elevation. This wall has gone through many changes in design since Colonel MacFarlan began the renovations. It is possible that this is not Briguard or Charles T. White's final design schemes, but this is how the wall exists today.



Figure 3.20b. Dining Room, West Elevation. This elevation incorporates horizontal beaded board wainscoting with plaster above which is typical throughout the MacFarlan home. The exposed joints are apparent in this elevation. The plaster wraps around the joints and above the window head.

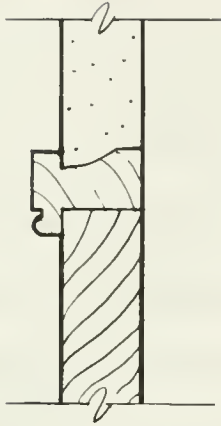


Figure 3.20c Wall Section This section indicates how the small chair rail is profiled to receive the plaster walls on top and the wainscoting on the bottom.

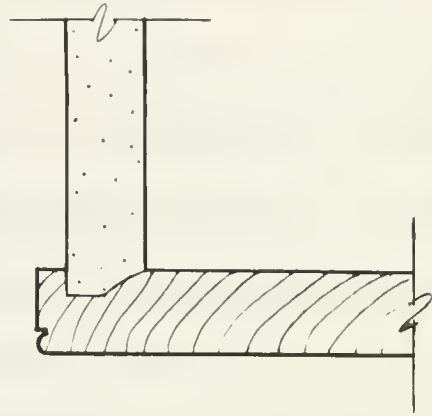


Figure 3.20d Wall Section This section is taken through the window head and shows how it is profiled to receive the plaster.

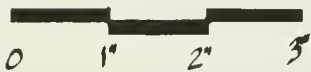
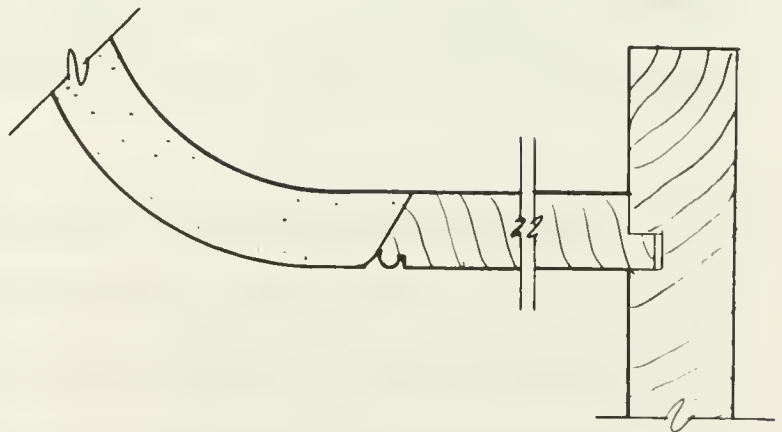


Figure 3.20e and 3.20f Plan/Section of Curved Door Jambs These sections are taken at either side of the dining room door to the outside. The stone walls are thick and the jambs are curved plaster. The left side shows how the wainscoting is profiled to receive the plaster, while the right side shows how the stile receives the plaster and is tongued and grooved into the cabinet door surround (Drawings surveyed and adapted from Okie prints).

window remains in the upper corner (originally meant to light the small staircase), providing interior, natural light inside the cabinet (Fig. 3.21b). Charles' design in 1965 also included moving the kitchen door from being flush with the fireplace elevation back several feet toward the kitchen where it is currently placed. R. Brognard's original plans called for the kitchen door to be flush with the fireplace wall. By moving the door back, raised paneling was added to the wall around the fireplace mass. The current owner brought to the author's attention that because the kitchen door was moved back, a panel was created above the door which is only a flat board with ample room for a panel. This seems to have been left in an uncorrected state; all other doors throughout the house have panels in this location (Fig. 3.21c).

The mantel sets above the fireplace surround by several inches, topped with a single raised panel (Fig. 3.22). A plastered brick arch projecting from the wall supports the fireplace hearth of the master bedroom above. Exposed ceiling joists run east to west through the dining room and give the effect of protruding through the stone walls to become apparent on the exterior elevations (Figs. 3.23a, 3.23b and 3.23c).²¹ A sketch included in the survey of the existing house conditions sketches how the joists were to be installed in Figure 3.23d.

The dining room south elevation is vertical 7/8" feather board from floor to ceiling painted white (identical to the living room north wall) while the east elevation is typical mortised, tenoned and pegged horizontal beaded board wainscoting with plaster above. The chair rail in the dining room is much less elaborate than that of the living

²¹ Of interesting note: The North farm house incorporates an historic addition which employs this characteristic of protruding joists through the stone wall as seen in and may have been a source of idea for Okie's design.



Figure 3.21a This cabinet was designed for the area where the two cabinet doors now exist. The design incorporates two drawers and two sets of cabinets, one above and one below; this was never installed.

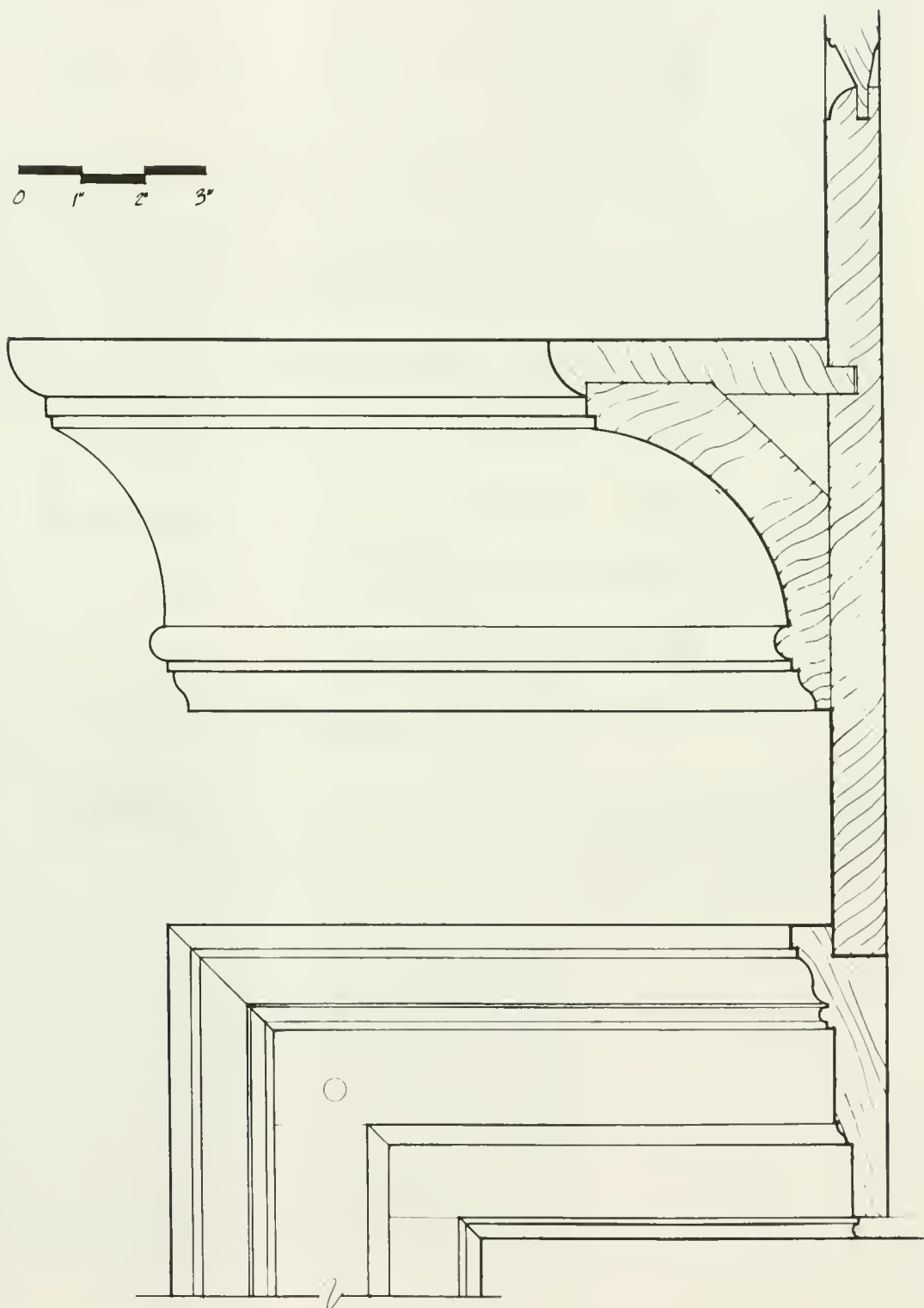


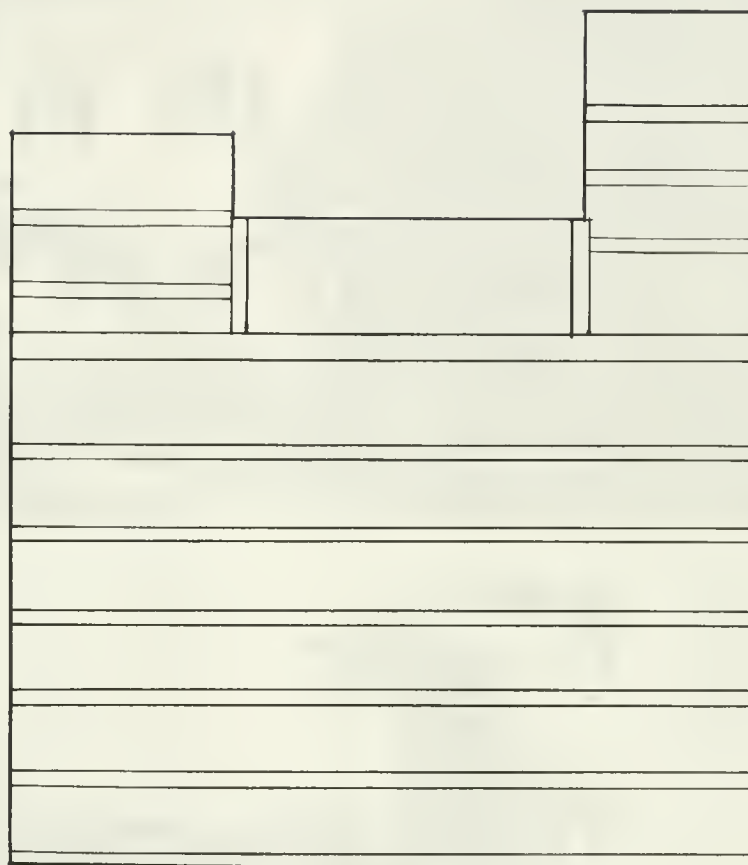
Figure 3.21b This photograph is of the cabinet to the left of the dining room fireplace. A window remains from when this corner was designed as a small staircase to the second floor.



Figure 3.21c This photograph shows the flat panel above the door to the kitchen in the dining room. The current owner believes there was an oversight by not installing a raised panel in this location. Because this area was designed and redesigned several times (last by Charles), it seems possible that this is the case. No other location in the house has this type of situation without a raised panel above a door. There is ample room (more than above many doors), and this flat panel abuts the paneling of the fireplace wall. Perhaps because the panels of the fireplace wall would not align with one over the door, it was not added.

Figure 3.22 Dining Room Mantel This mantel and surround is shown in section here along with the connection to the single raised panel above the mantel. The mantel is less elaborate than the one in the living room, and the fireplace surround is one which Okie used for other fireplaces in the house. This surround reaches to the floor with no plinth at the base.





0 0" 1' 2' 3'

Figure 3.23a Reflected Ceiling Plan in Dining Room This indicates the joist sizes. These appear to extend through the stone walls and are apparent in most locations on the exterior of the house.



Figure 3.23b Exterior, West Elevation The dining room ceiling joists protrude through the stone wall and can be seen above the window.

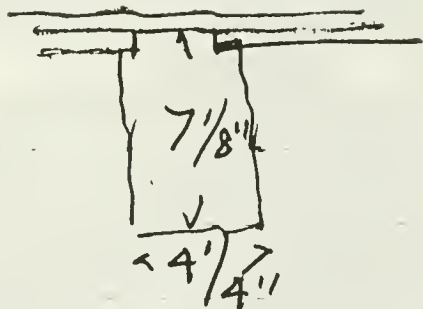


Figure 3.23c Exterior, East Elevation The dining room ceiling joists can be seen protruding through the stone wall. Notice the larger one corresponds precisely with the reflected ceiling plan.

Further, I called Wagn MacFarlan
& he approved the details we sent
him so these two extra sheets can go
to Gable when we get them printed!

In the dining room we will get
7' 5 1/2" ceiling higher under the
open joists.

The joists to be



The joists at the outer edge of 2nd
floor fire place hearth to be 6 1/2"
- we will get 17 1/2" between joists

2nd floor room over din R. joists
to be 4 1/4" x 7" not rabbeted for
a ceiling but single floor to run
through over joist.

Figure 3.23d Sketch done by R. Brognard Oki's office in 1942 showing the dining room ceiling joist sizes and installation procedures (Courtesy of Penny Okie McClain).

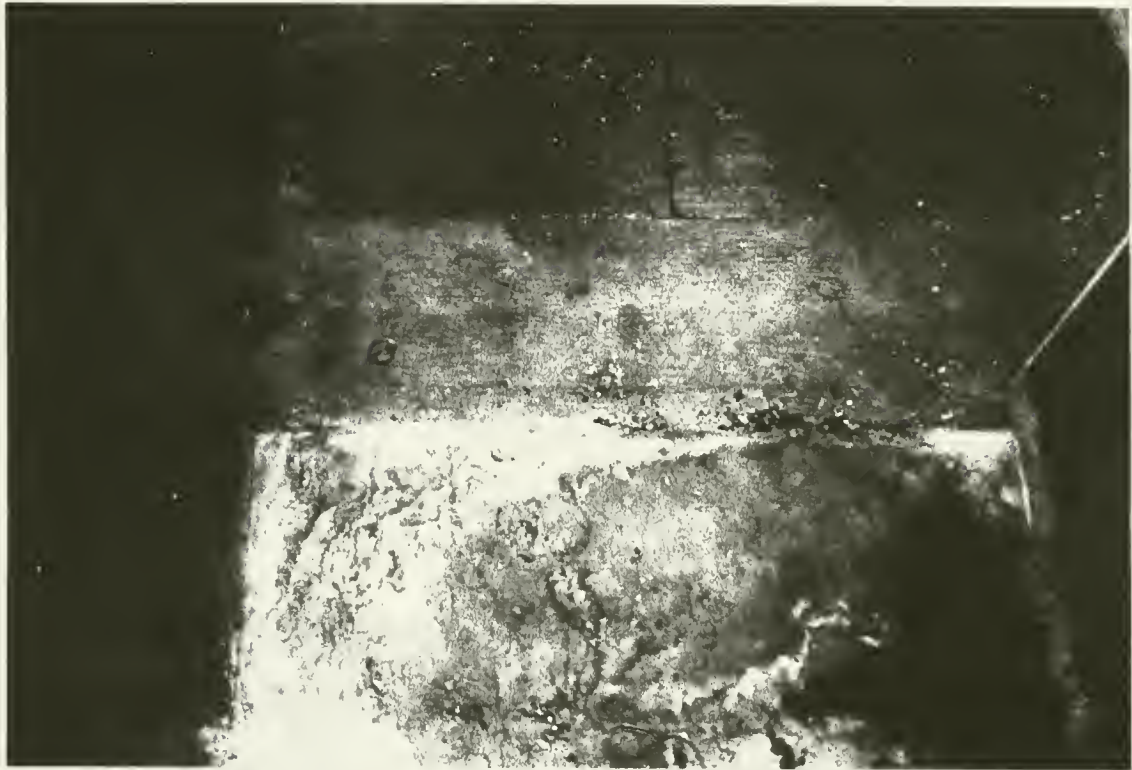


Figure 3.24 Floorboards surrounding the dining room stone hearth are joined with a floorboard which runs the full length of the hearth with a pair of dovetails.

being only 13/16", beaded and notched top and bottom to receive the plaster walls and wainscoting (Fig. 3.20c). The west elevation is similar to the east with a beaded board, six-light door leading outside (Fig. 3.20b). The plaster curves around the deep door opening on both sides to meet the door trim, as does the base board (Fig. 3.20e and 3.20f). The plaster reaches to the ceiling above, molded around the exposed ceiling joists, over the wood window and door headers and around the curved window surrounds (Fig. 3.20d). The radiator covers are those of the style with the grills included in the front cover; therefore the window sills are solid. The brick hearth is lined with two floorboards (one on each side) joined into the floor board running the length of the hearth with a pair of dovetails (Fig. 3.24)

Library:

R. Brognard Okie incorporated historic details which existed when he began his design for Colonel MacFarlan in what was to become the library (Figs. 3.25a-3.25d). Okie's floor plans and the details from the mill indicate the location of the door to the staircase was to be retained along with the mantel over the fireplace. Okie designed this room with the typical horizontal beaded board wainscoting with plaster above for the south and east walls, while incorporating a combination of the horizontal wainscoting, feather board and plaster along the west wall. The north wall is feather board across (like that of the living and dining rooms). The chair rail and base board are all similar to those used in the dining room and throughout the house. The radiator grills for this room were designed to blend with the wainscoting, incorporating the characteristic horizontal beaded board motif with a front grill and a solid window sill.



Figure 3.25a Library, West Elevation This wall incorporates random width feather board, horizontal beaded board and horizontal beaded board wainscoting with plaster above. The door to the living room is recessed with the side jambs panted



Figure 3.25c Library, South Elevation This wall contains two windows, one with a radiator below, the other without. The door on the right leads to the front terrace. There is a four-light transom above. The plaster, not including the baseboard, curves around to meet the door trim.

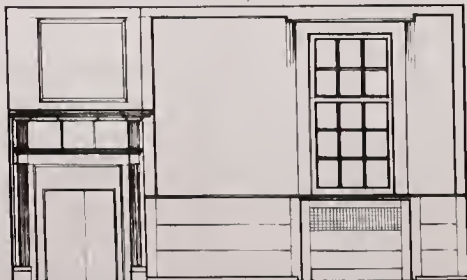


Figure 3.25b Library, East Elevation This elevation includes the historic mantel Okie chose to reuse with an Okie-designed single raised panel above. The remainder of the wall is horizontal beaded board wainscoting (typical throughout the MacFarlan house) with plaster above



Figure 3.25d Library, North Elevation The north elevation incorporates an original door to the staircase, a door to the east hallway and random width feather board across

The fireplace mantel and the Okie-designed single raised panel above, is at a 45 angle to both the north and east walls in its original location. The library fireplace mantel, along with the less ornate mantel in the bedroom directly above, are the only remaining mantels in the house which Okie chose to incorporate into his design (Fig. 3.6a). Because this front room likely served as the parlor of the house, it was the most elegant room, and is reflected in the design of the mantel and its faux-marble and decorative painting. The decorative painting of the plaster (the black squiggle lines) is identical to the painting of the black and yellow squiggle lines throughout the second floor, likely dating this mantel to the third major construction campaign, occurring during the early to mid-Nineteenth Century. Unfortunately it is not indicated anywhere what Okie may have chosen for the mantel's final finish to be; whether or not he would have chosen to retain the decorative painting and colors, or for the mantel to be refinished. If Okie had noted his intention, it would have been an interesting insight into his "restoration philosophy." It is interesting enough to see Okie combine two different building period details simultaneously on one wall through the addition of the typical single, raised-panel (with molding profiles characteristic of the early to mid-18th Century) above an original mid-19th Century fireplace mantel. This layering of different periods is found in a few locations throughout the MacFarlan house and can be disturbing to more literal-minded professionals with the preference for retaining and using substitute materials of only one distinct period.²²

Because the hearth is at an angle, so are the surrounding floorboards. One

²² In no way is the author indicating that R. Brognard Okie did not realize his "layering" of millwork of different construction periods, though the reasoning behind it is not known.

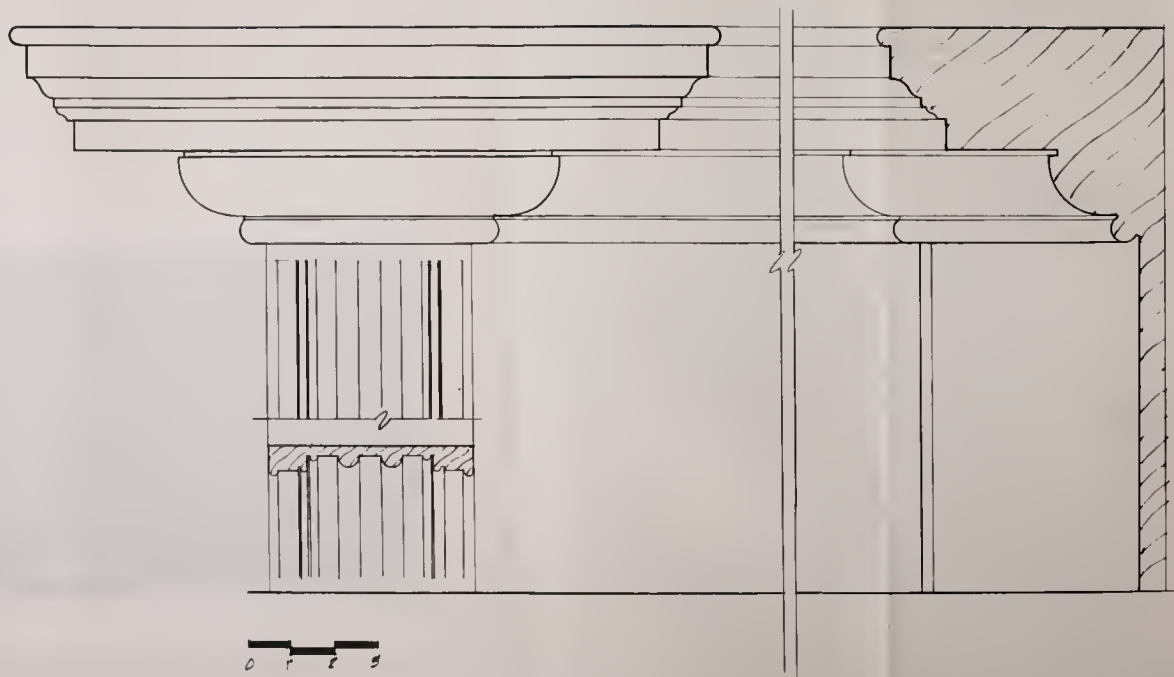


Figure 3.26a Profiles of existing, historic mantel in the library, typical of mid-18th Century (Drawing from survey).



Figure 3.26b Detail of the floorboards at the library hearth. Likely the floorboards have been grooved and tongued and mitre-clamped with the apparent slip-feathers inserted into the dovetail grooves.

floorboard was laid length-wise across the front, at an angle to the primary floor boards. Two other floorboards were placed at each end (Fig. 3.26b). The end pieces were then likely tongued and grooved into the front board and mitre-clamped to each other. This method is preferred to keep the end grains from being exposed. These pieces were then double slip-feathered into matching dovetail grooves.²³

The door leading to the stairs is the only previously-existing six-panel door Okie chose to incorporate into his design of the first floor. Though similar in proportion to Okie-design doors used throughout the house, the molding profile is distinctly different and is applied, unlike Okie doors (Fig. 3.27a). Instead of a small astragal leading into the panel, this door has two astragals, the first more dominant than the second, and the panel is recessed approximately 1/8" from the face of the door, whereas the panel of all Okie doors in the house are flush with the face. Even the door trim differs from that of typical Okie door trim installed in the house (Fig. 3.27b). Why, out of all the existing fabric in the house Okie chose to retain these items is unknown, though interestingly when the molding profiles are examined straight-on, the overall lines formed from the edges are almost exactly like those of Okie doors.

The front door is in this room, leading to the south terrace. This door is identical to other six-light, exterior door in the house with beaded board backing and a paneled front; however, this door incorporates a four-light transom which may have been a reflection of the historic front doors.

At least two modifications were executed during the construction of this room from what was indicated on both Okie's and the mill's drawings. The first is the

²³ G. Lister Sutcliffe, Ed. Mastery of Joinery and Business, National History Society, 1990; p. 310-311.

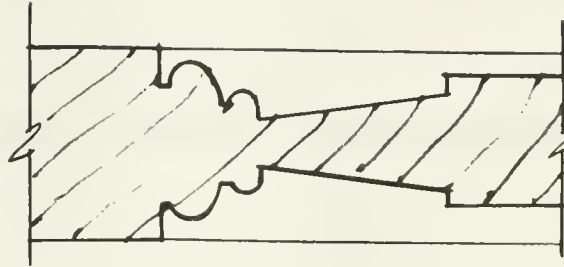


Figure 3.27a Molding profile of the library door to the staircase. This is one of the original doors Okie chose to keep in his design.

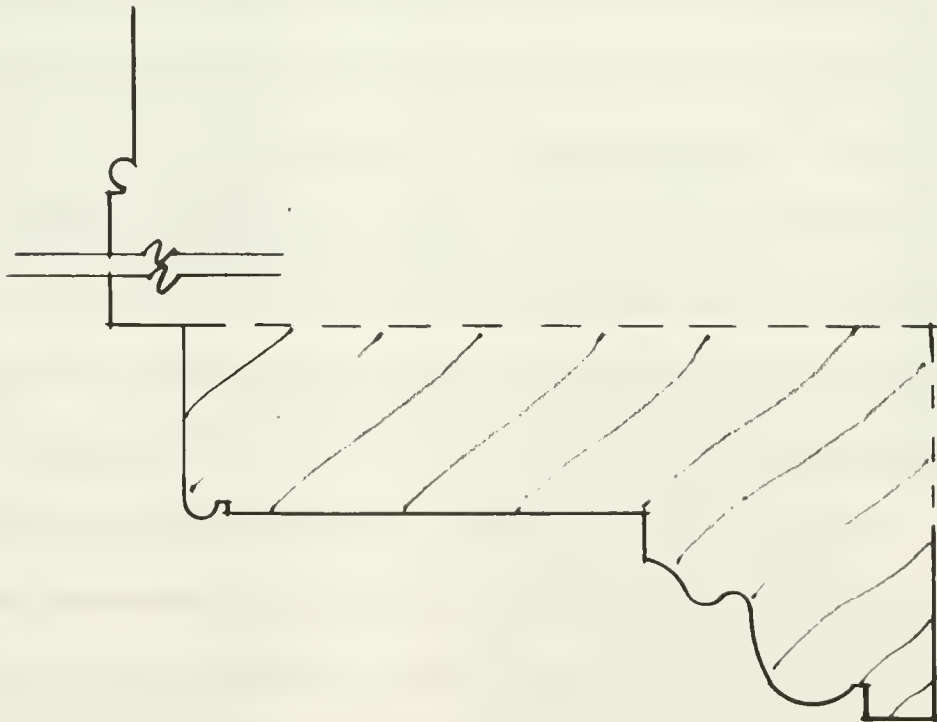


Figure 3.27b The profile of the door trim is very different than the one used by Okie throughout the rest of the MacFarlan house, yet this molding remains.

placement of a wooden header above the door to the terrace. Originally this was not in the drawings. Because this section was constructed with the header here, it has a very dissatisfactory meeting with the transom window above the door (Fig. 3.28b). The second variance from the plans is the treatment of the passage and door into the living room. This was indicated to have been designed with a rounded plaster jamb to the door trim and was actually built squared and paneled to the door with a raised panel header above (Fig. 3.28a).

Lavatory:

Okie created some of his finest details when working with small spaces. The detailing of the first floor's lavatory, north wall is of no exception (Fig. 3.29a -3.29c). Natural finish cherry was the wood of choice for the lavatory. The small built-in drawers and radiator grill cover exhibits charm even in its unfinished state. Placed under a unique two-over-four, double-hung window, the built-ins are an efficient utilization in a small room. The north elevation is shown void of the fixtures which were never installed, though laid-out in the floor plans. A small sink would be installed in the northeast corner (to the right side of the built-in), while the toilet would be installed against the west wall. The remaining portions of the north wall and the west wall are the typical horizontal beaded board wainscoting, plastered above and curved to meet the window trim. The chair rail, atop the wainscoting, is identical to the one used in the dining room and study. Both the south and east walls are vertical feather board of cherry



Figure 3.28a The door into the living room was designed to have a rounded plaster jamb, but was constructed as having the jamb at a right angle and paneled. A raised panel was also added over the door.



Figure 3.28b Though it is difficult to understand with the photograph angle, the header constructed over the door does not correspond with the transom window. The bottom of the header barely clears the top of the glass.



Figure 3.29a Detail of lavatory north wall built-ins. Two small square drawers are built-in under the sill the two-over-four light window. The radiator grill is removable.



Figure 3.29b This elevation is of typical horizontal beaded board wainscoting which is mortised, tenoned and pegged into the surrounding stiles with plaster walls above. A unique built-in with two drawers and a radiator grill cover are tucked underneath the unique two-over-four window

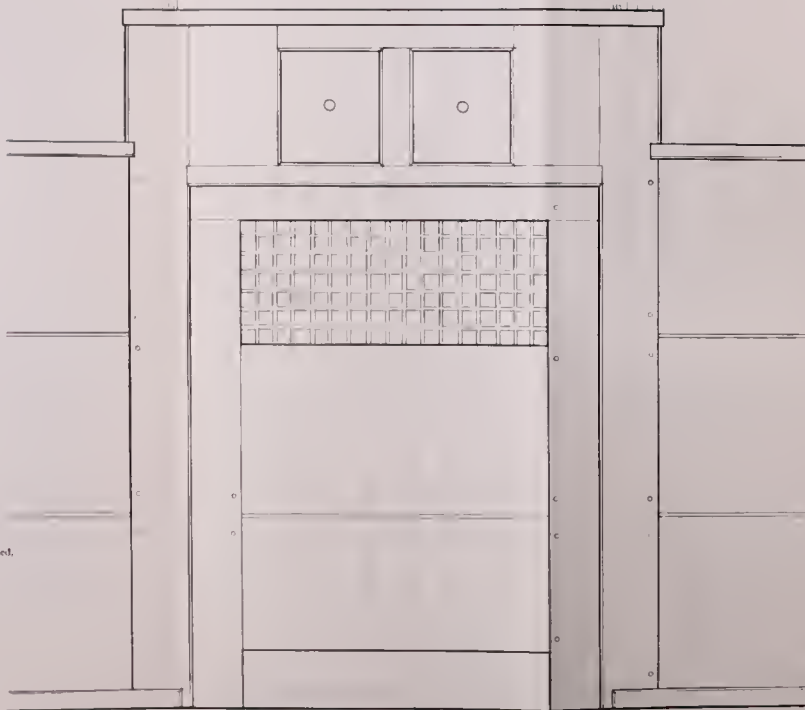


Figure 3.29c This is a larger detail of the built-ins under the window sill to show the separate pieces of millwork used (drawings surveyed and adapted from Okie prints)

wood. No new millwork details were used in this room, save for the built-ins, that were not covered in the details of the living room and dining room.

A large detail was drawn to depict the different pieces of millwork incorporated in the construction of the built-in. All millwork is 13/16" thick. The radiator grill cover blends with the beaded board wainscoting and is removable. The two drawers are handsomely crafted with dovetail joints and wooden drawer pulls as shown in Figures 3.30a-3.30b.

Study:

The study is perhaps the most intriguing room designed by Okie in the MacFarlan house. This room incorporates many Okie characteristics and in an intimate space. Okie has shown his ability to enlighten the smallest room in the house, excluding the lavatories, with an impressive array of details. The wood chosen for the study is cherry and was intended to be a natural finish, contrasting richly with the intended white plaster walls, an almost masculine aesthetic with feminine details. This aesthetic and many similar details can be seen in a similar study Okie designed for what was commissioned as the Shilling house in the mid-1940's, now owned by Scott and Hali Asplundh (Fig. 3.31).

The east elevation (Fig. 3.32b) incorporates a door to the outside, surrounded by a typical rounded plaster jambs with the baseboard also curving to meet the door trim (Fig 3.33a). The wainscoting throughout the room is the typical horizontal, mortised, tenoned



Figure 3.30a Close-up of small square drawer from lavatory. This view is of the front of the drawer, looking down inside. The drawer is held together in the corners by a series of intricate dovetails. The drawer pull is wood.



Figure 3.30b View of the bottom and rear of the drawer. This photograph shows the level of detail with which the drawer was crafted.



Figure 3.31 Study of Scot and Hali Asplundh house. This study has many similar characteristics to the study in the MacFarlan house. The use of cherry for the woodwork and the contrast with the plaster can be seen in this photograph.

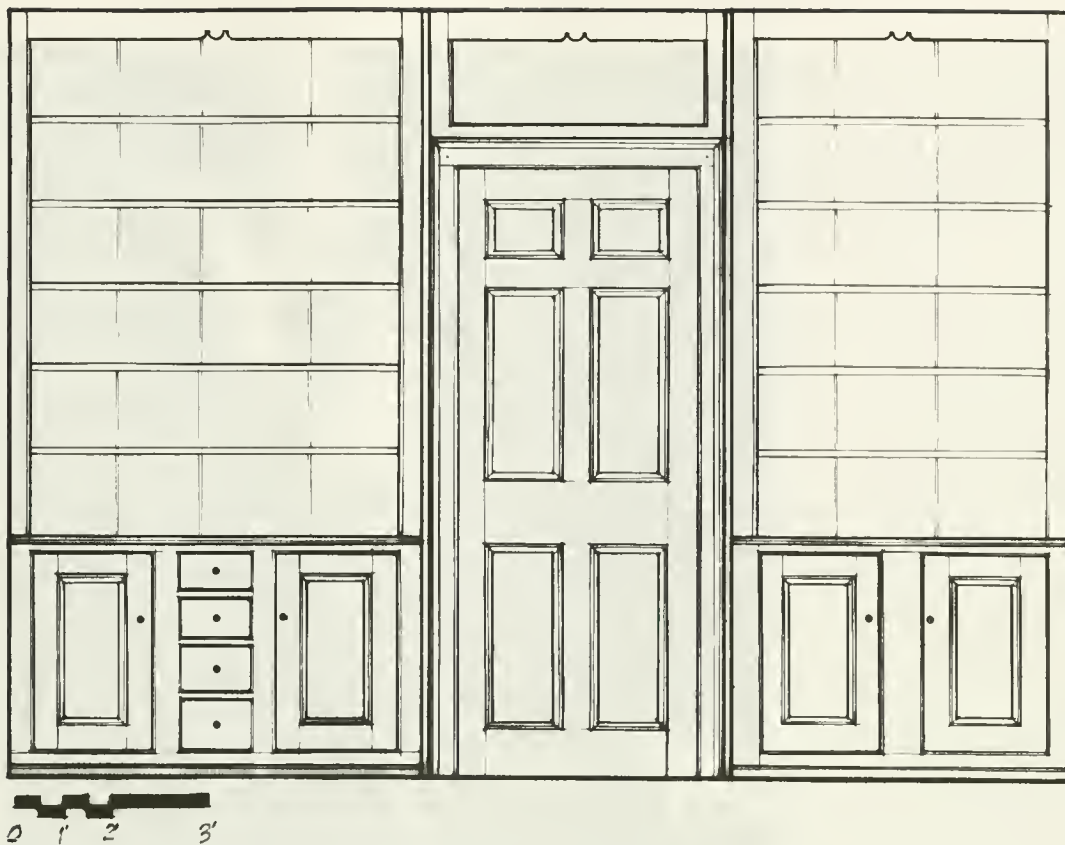


Figure 3.32a Study, West Elevation The bookcases are explicitly detailed with the characteristic Okie "scallop" appearing at the top of each section.



Figure 3.32b Study, East Elevation This wall incorporates a door to the east porch. The plaster curves around the thick stone walls to meet the door trim, as does the base board. The fireplace is at a 45 ° angle between the south and east walls and has an Okie-designed mantel with a single raised panel above (Drawings surveyed and adapted from Okie prints).



Figure 3.33a The baseboard in the study curves around the wall to meet the door trim. Notice the niche on the top to support the plaster walls. This detail is used throughout the MacFarlan house.



Figure 3.33b Study fireplace elevation This fireplace elevation is in its original location, though the facade and mantel were redesigned by Okie.

and pegged beaded board with plaster above, and the chair rail is identical to the one used in the dining room.

The fireplace is in its original position, with Okie redesigning its face. The fireplace elevation (Fig. 3.33b) is at a 45° angle to the south and east walls and includes an elaborate mantel which is unique to the other Okie-designed mantels throughout the house, but it does recollect the historic mantel in the library (Fig. 3.34a). A typical single raised panel is above the mantel. The fireplace surround moldings are identical to those of the dining room. The brick hearth is rectangular and the surrounding floorboards are mitre-clamped. It is not known how the original mantel appeared, though it must have been acceptable to Okie when designing the MacFarlan project because he indicates the original mantel was to remain in situ. Perhaps because they chose to use cherry wood in this room, the original mantel, likely a painted pine, would have disrupted the natural cherry aesthetic of the surrounding room and was removed.

This room was completed to its extant state in the 1980's by one of Colonel MacFarlan's hired helpers.²⁴ The intricacies of Okie millwork detailing were complex, at the least, for even skilled carpenters to construct and install, let alone someone completing the task of installation of the millwork after installation had already begun. The inconsistency of the single raised panel above the mantel millwork to align with surrounding millwork indicates that one could not easily piece together these complex designs. The plaster ledges around the top, between the stiles on each side and the panel

²⁴ In 1984, the Colonel hired a man named Peter MacNeill to do work on the farm. From MacNeill's invoices to the Colonel, it apparent he had many responsibilities including cleaning up the house and putting paper on all the floors for protection. MacNeill also worked with and studied the plans for the house and located the materials and installed the paneling in the study and laid out and put together the east hall.

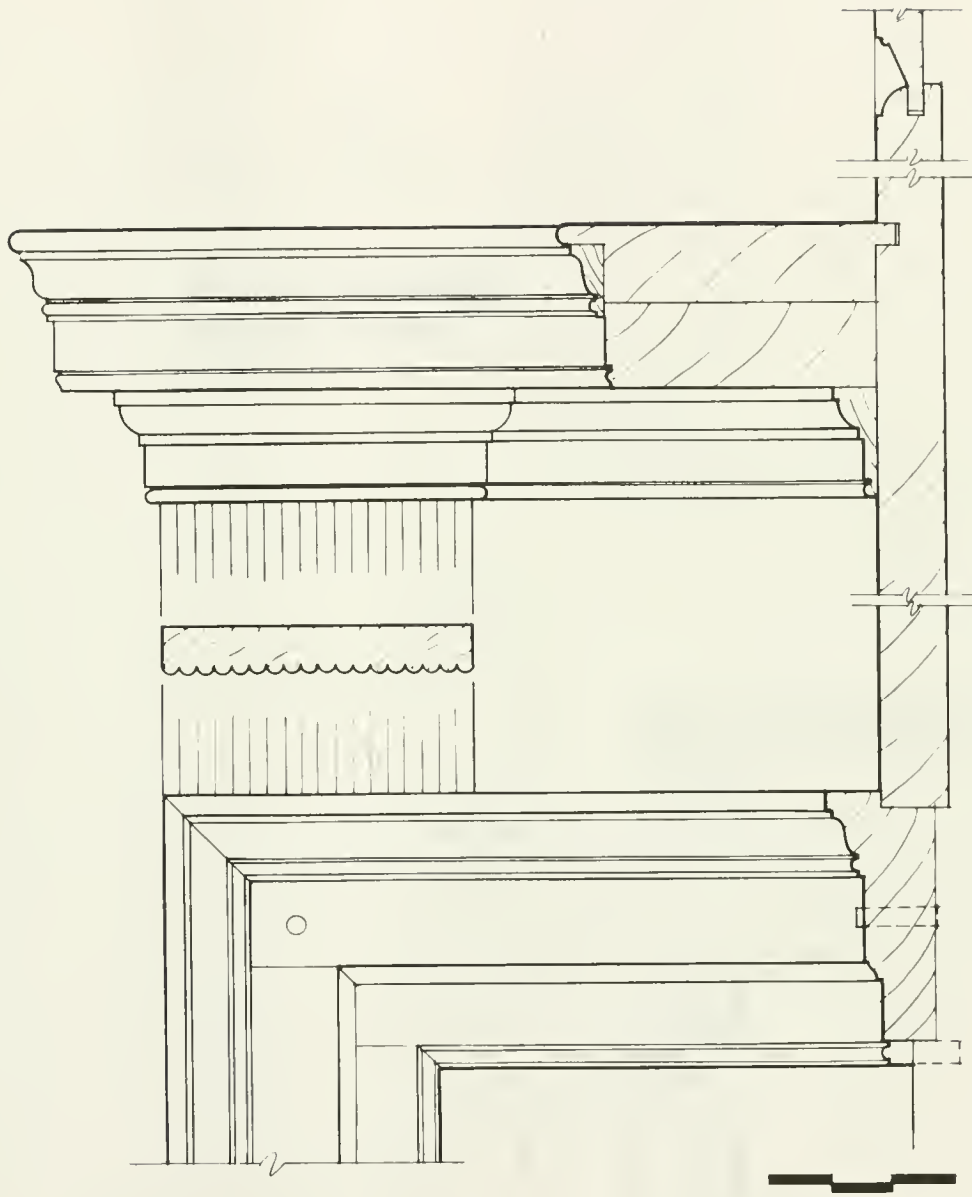


Figure 3.34a Study Mantel Elevation and Profile

This mantel was designed by R. Brognard Okie (Drawing surveyed and adapted from Okie prints).

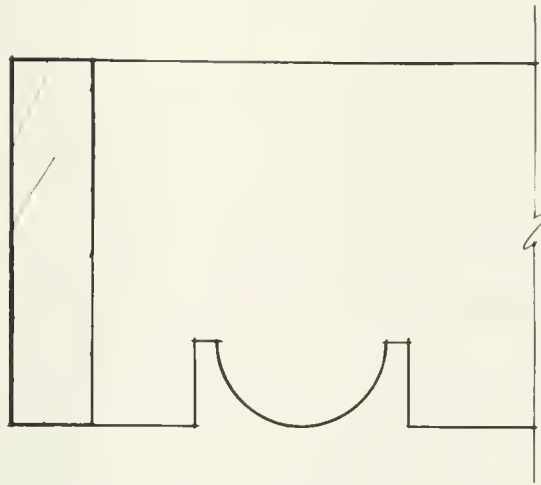


Figure 3.34b Elevation/section
Scallop detail of the top rail of the
bookcases.

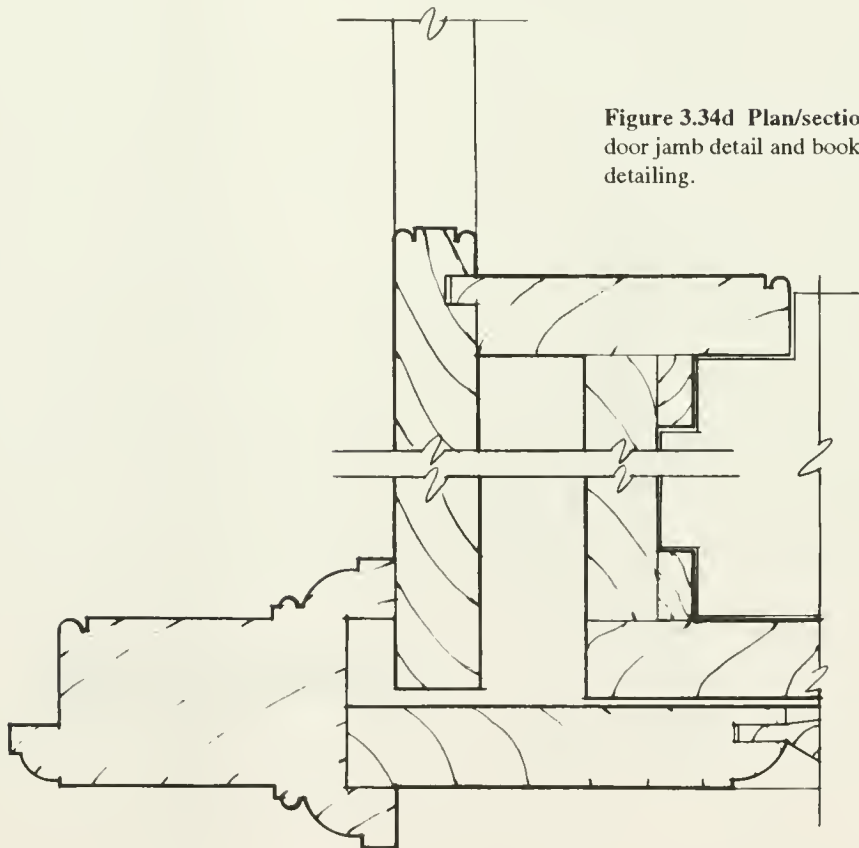


Figure 3.34d Plan/section Study
door jamb detail and bookcase
detailing.

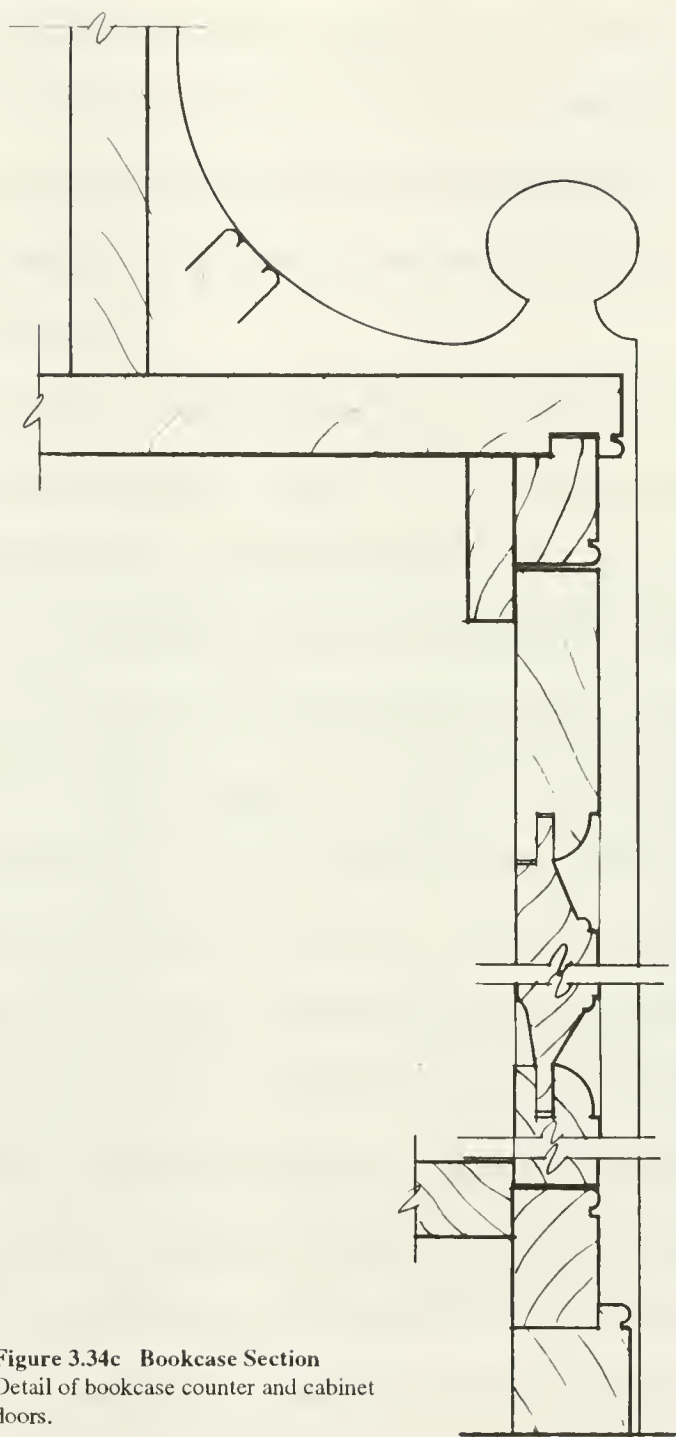


Figure 3.34c Bookcase Section
Detail of bookcase counter and cabinet doors.

itself, do not line up as shown in Figure 3.35. To fix this situation, the top rail of the panel must have a consistent ledge to support the plaster ceiling. The lower rail above the mantel with inches to spare must be shortened to correct this oversight. To do so would involve taking apart the entire elevation from the mantel upwards. This is one of many millwork inconsistencies which were left unattended throughout the MacFarlan house and will be difficult to correct.

Both the north and south elevations consist of cherry horizontal beaded board wainscoting with plaster above, while the north elevation also includes a typical frontal radiator grill cover below the solid window sill.

By far the most intricate wall elevation designed by Okie throughout the house may be the bookcases and cabinets designed and constructed for the west wall (Fig. 3.32a). These bookcases, along with likely hundreds of variations of similar details, occur in numerous Okie residences. Okie often used the round "scallop" fashioned at the top of bookcases and along the sides near the counter (Figs. 3.34b-3.346d). These bookcases were constructed with a random-width beaded board backing and adjustable, beaded shelving. Though the designs called for three drawers, four were installed on the left side along with two cabinets, while only two cabinets were constructed on the right side. The cabinet doors employ the typical molding profiles which occur throughout the house on raised paneling and doors, and they are mortised and tenoned through, with wooden pulls. The drawers are constructed like those of the lavatory, though different proportions, with dovetail joints and wooden pulls.



Figure 3.35 The raised panel above the mantel in the study was either installed incorrectly or delivered from the mill incorrectly. The niche where the plaster for the ceiling is to rest does not align with those of the surrounding stiles.

East Hall, Ground Floor:

The East Hall (leading into the lavatory, study, dining room, basement and west hall) is a unique room in the MacFarlan house employing four unique wall elevations (Figs. 3.36a-3.36d). The east wall is of random width feather board as is the north wall. A curved passage is built into the north wall leading into a smaller area where the door to the lavatory and the door to the outside are located. Above this door is a small raised panel, similar to those previously described; however, this panel differs from others because it is to be seen from not only this side, but from the opposing side as well. The reverse side of this panel shows that the feather board wall was too thick and another layer of identical board was placed on the opposing side to fit a similar panel (Fig. 3.37a and 3.37b). A small piece of trim was added to this underside to hide the seam. Now this paneled area is two boards thick.

The south wall has the door into the library. This door is treated in a similar manner to other doors where the wainscoting and baseboard were stopped before the curve begins, plaster then reaches the floorboards and wraps around the curve to meet the door trim. This detail can be seen finished in R. Brognard Okie's own house in Figure 3.38. Because the stair to the second floor is above this hall, the ceiling angles with them above the entrance to the basement stairs. This makes for a very complicated plaster finish and is best shown in the drawings. The west wall is the typical horizontal beaded board and plastered above across the wall to the basement stairs, while there is an arched passage into the west hall.



Figure 3.36a East Hall, South Elevation This wall is two distinct levels. The one further back is the door into the library. Here, the plaster curves to meet the door jamb, but the baseboard does not. The section further up is the door to the basement and the adjacent wall. This wall is very complicated due to the sloping ceiling above.

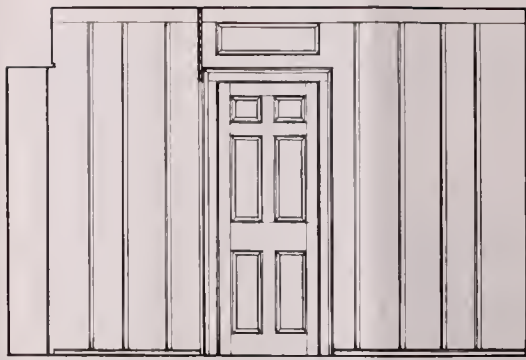


Figure 3.36d East Hall, East Elevation This is the only wall of the East Hall which is of one plane. The wall is feather board across, except adjacent to the north door to the terrace where the wall is plastered.

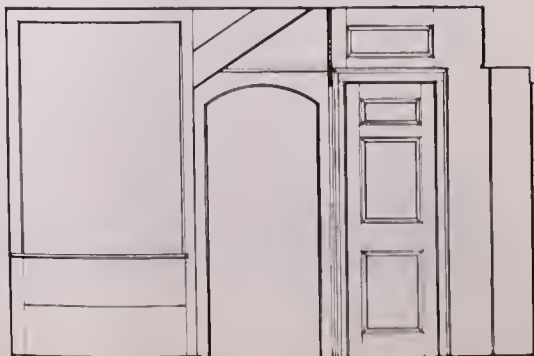


Figure 3.36b East Hall, West Elevation This wall is also of several levels. The left side lies against the stairway and is the typical horizontal beaded board. The section further back is the passage into the west hallway. Again, this wall is complicated due to the slope of the stairway to the second floor. The section to the right is the small area containing the door to the lavatory and the north door to the outside terrace. (Drawings surveyed and adapted from Okie prints).

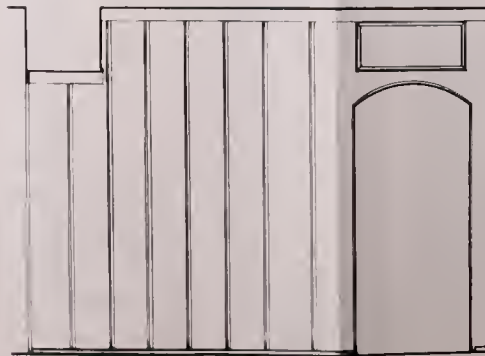


Figure 3.36c East Hall, North Elevation This wall, like the other three is of several elevations. The left side borders the lavatory and is feather board across until the arched opening which leads into the small space where the lavatory door and door to the rear terrace exist.



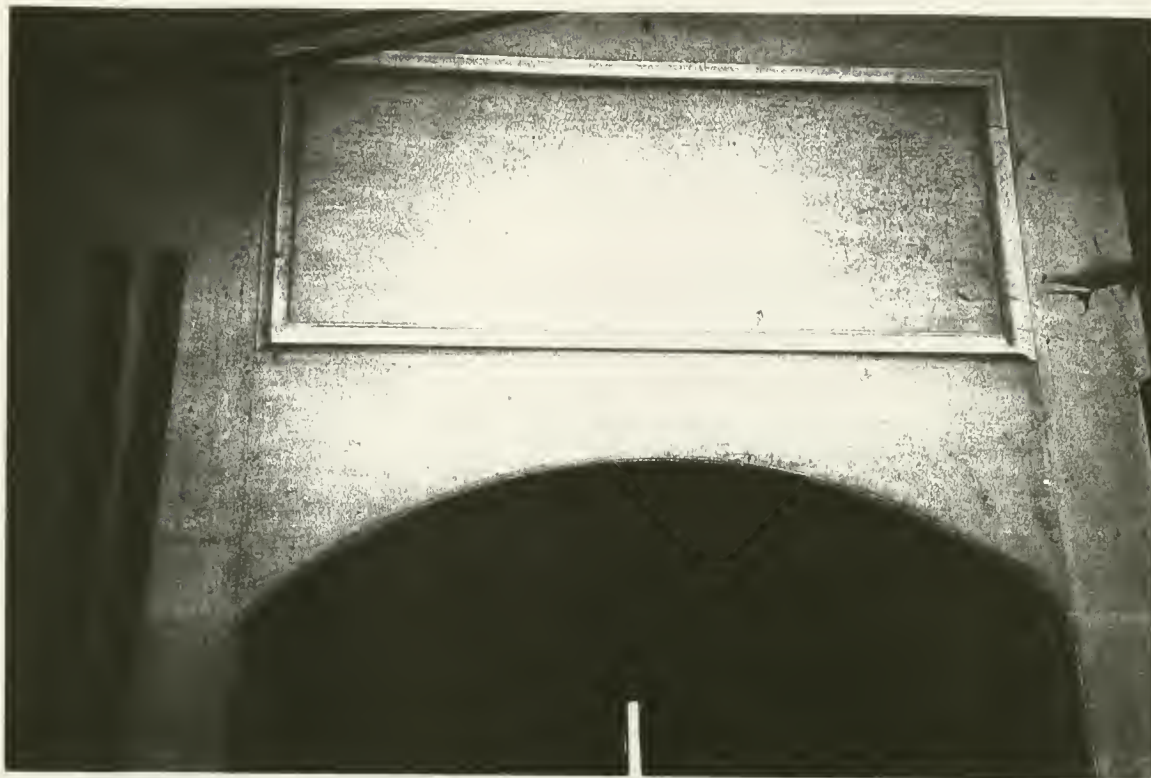


Figure 3.37a This is the south elevation of the arched passage. This side is not affected by the need for a double-thick board wall for two raised panels.

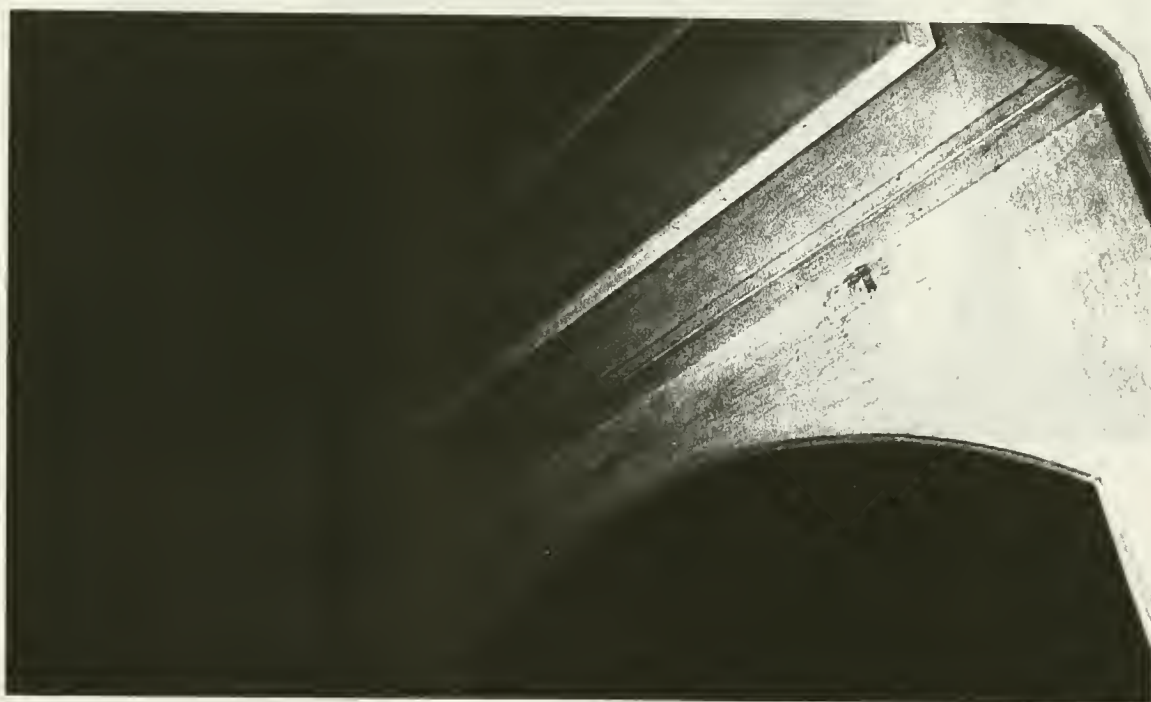


Figure 3.37b This photograph shows how the wall was thickened to create enough room for two panels (one facing into the east hall and the other to the rear as seen in the photograph. A small piece of trim was added to cover the seam).



Figure 3.38 R. Brognard Okie's own house, Hillside Farm, incorporates the typical curved plaster jambs all the way to the floor without the baseboard as shown on both sides of the entrance hall (Courtesy of James B. Garrison).

West Hall/ Stair Case:

The West Hall and the intended stair case were never constructed, though designed by Brognard in July and revised in August of 1942. Today, only the millwork for north wall of the first floor has been installed. The blueprints in the possession of the owner show an elaborately designed stair leading to the upstairs hallway, but the drawings do not include any details. These blueprints were imitated in Figures 3.39a and 3.39b to show what the intentions for the stair case and hallways were. Wainscoting begins again in the northeast corner of the north wall and reaches within inches of the door to the dining room. Here, the baseboard and plaster wrap curve to meet the door trim. A small raised panel rests above the door. The wall west of the door is wainscoting rising with the stairs to the landing with plaster above to the landing along the west wall. The upstairs hallway is similar to that below with wainscoting and plaster above on the north and south walls and feather board on the east wall.

The staircase as it appears in the blueprints was to be constructed with small, turned balusters, and larger, turned newel posts, squared at the bottoms. The area underneath the stairs was to be a series of raised panels (two triangular to imitate the rise of the stairs) and a small coat closet, with a raised panel above, under the stair landing. Several of Okie's floor plans of the West Hall indicate there were to be cabinets or other doors located under the stairs where the raised panels appear in this drawing. No wall elevations different from these shown were found to indicate the placement of any small cabinets or storage under the stairs. Okie did not indicate what materials were to be used to construct the staircase or how the stairs were to be finished underneath, whether they were to be paneled or plastered.



West Hall, North Elevation This elevation was designed by Okie,
but was never constructed



Figure 3.39b: West Hall, West Elevation This elevation was designed by Okie,
but was never constructed

Master Bedroom (Bedroom D):

The Master Bedroom rests directly above the dining room. The wood chosen for this room is a natural finish cherry and the floors of random-width walnut. The north wall (fireplace wall) of the Master Bedroom likely went through many changes as did the north wall of the dining room below. The current owner has no drawings of the Master Bedroom in his possession for comparison to what was built, therefore photographs are being used to survey this room. This room was finished differently than any other room of the house; however, due to the lack of drawings and the lack of completion of this room, it is difficult to discern what the final product was to be.

This is the only room of the house where a 12" chair rail, beaded and profiled to receive plaster on both the top and the bottom, is used on both the east and west walls (Fig. 3.40a). The south wall is cherry random width feather board. The fireplace wall is a random width beaded board paneling, containing a raised panel closet door, a small cabinet door, and a door to the master bathroom and closets. The mantel is incomplete and the design is unknown. The west wall incorporates one radiator under the south window, while a small random width, beaded board, two-door cabinet lies under the north window (Fig. 3.40b). This small doors are held in place by small strap hinges and opens with a small wooden knob.

The ceiling is framed similar to that of the dining room below. One difference between the two is that the dining room joists were meant lead into the exterior walls with plaster wrapped around each individual joist. In the master bedroom, a small board was inserted between each joist and is profiled to receive the plaster for the walls below. A small board was also placed above the windows instead of plastering. The joists of the



Figure 3.40a Master Bedroom (Bedroom D), West Elevation The wood for this room is a natural finish cherry. Notice the 12" chair rail running across the wall. This detail is unique to the interior of the MacFarlan house, though used on the exterior porches. The top and bottom of the chair rail is profiled to receive plaster. One radiator is placed under the south window, while the north window void was designed for a small cabinet.



Figure 3.40b Master Bedroom (Bedroom D) A small cabinet is inserted in the void below the window sill of the west wall. The small cabinet has a beaded board front and is held by small strap hinges on pintles. Upon examination of the interior of the cabinet it becomes apparent it is held together by screws, though the beaded boards are tongued and grooved.



Figure 3.40c The hearth of the master bedroom (bedroom D) is of brick with the header floorboard attached to the side floorboards with a pair of dovetails.

master bedroom are also beveled whereas the ones in the dining room are not. The hearth of the master bedroom is brick with the floorboard header double, dove-tailed into the surrounding floorboards (Fig. 3.40c).

Master Bath (Bath #3):

To reach the Master Bath, one must pass through a narrow, crooked closet area containing three doors leading to small closets. Once inside the bathroom, one additional closet is present, though the rest of the bath is incomplete. Drawings for this room do exist, but do not correlate with what was constructed; therefore this room is not being discussed.

Servant's Room:

The Servant's Room also went through several design changes to reach its present state. Oddly enough, this is the most complete room in the entire MacFarlan house, being the only primary room which was plastered; therefore this room is being described through photographs. The wood for this room is a natural pine. The plans in possession of the current owner indicate this room was to be accessible by the back stair only. Today, there is a door leading from the servant's bath to that of the master bedroom bath. This is no documentation of this design arrangement.²⁵ Also missing from the as-built scheme are the closets intended for the servant's bedroom which were to be built along the south wall, along with a trap door into the attic space above.

²⁵ This arrangement was never designed in any of the floor plans in the possession of the current owner. Drawings showing this arrangement may have been made, but the whereabouts of them are unknown.



Figure 3.41a Servant's Quarters, East Wall This wall is uniquely detailed with a combination of vertical random width beaded boards and small built-in cabinets which are storage space above the rear porch. The end of a ceiling joist over the stairs indicates the ceiling level of the rear porch. The newel post for the stairs is designed with a small bead on all four corners within inches of the top and the bottom. The rails are beaded on both the top and bottom.



Figure 3.41b and 3.41c **Servant's Quarters, West Wall** The cabinet lies to the right of the previously mentioned cabinets. This door leads to a large storage space under the eaves of the rear porch. It appears the jamb is made of recycled wood, as paint remnants and the inconsistency of a small head running across the top and not meeting a head to the sides. The threshold of this cabinet is a large, flat stone.



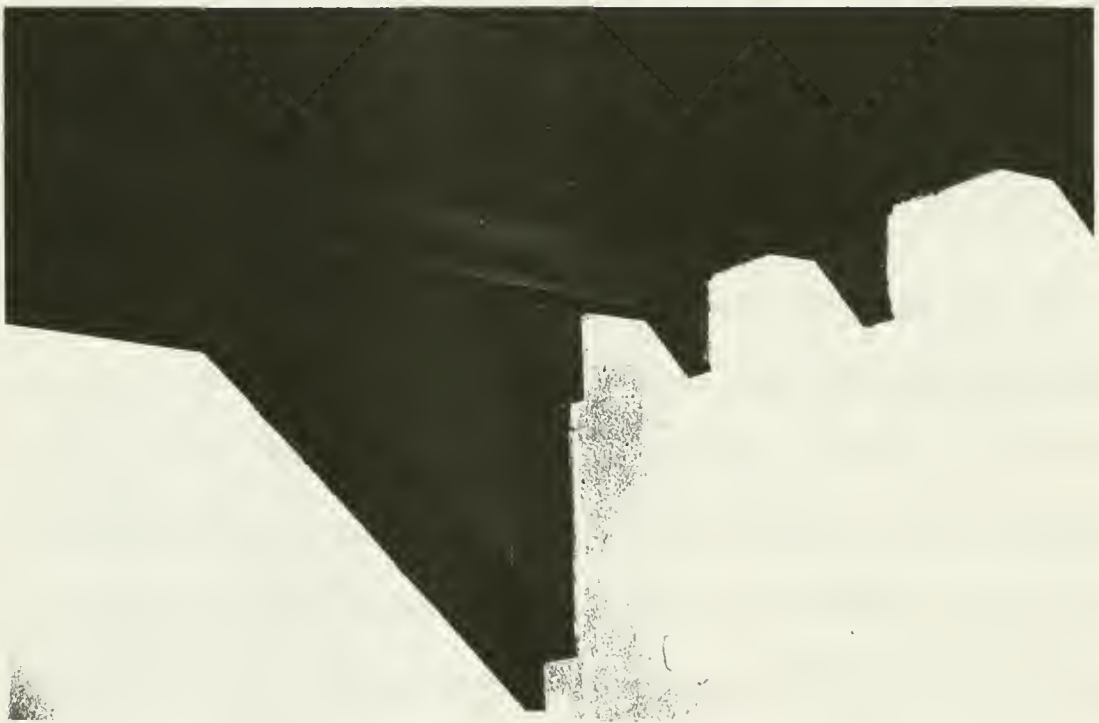


Figure 3.41d This photograph shows how the rafters along the west wall of the servant's quarters are mortised, tenoned and pegged into the collars.

The Servant's Room does contain ample storage space along the east wall (Fig. 3.41a). The southern-most cabinet is very unique in that it rests on a stone base and its jamb appears to have been constructed of antique beaded lumber (Figs. 3.41b and 3.41c). The newel post for the small staircase is beaded within inches of its top, similar to those designed for the front terrace, only on a smaller scale. Both windows in the room have plaster surrounds and hide small radiators underneath. The ceiling joist in this room stretch across from east to west and are pegged into the rafters which are exposed along the west wall (Fig. 3.41e).

South-West Bedroom (Bedroom A):

The Southwest Bedroom (Bedroom A) was only partially completed. The drawings for the room originally showed the fireplace wall as being arranged differently than it was built. The as-built condition of the west fireplace wall exists of a raised panel elevation with no chair rail (the only such wall in the MacFarlan house), a radiator under the window and a small gun cabinet (facing south) with raised panels on its side (Fig. 3.42a-3.42b). The actual fireplace area was never constructed, therefore the drawings were relied upon to imagine what the mantel, fireplace surround, and immediate areas were to have appeared (Fig. 3.43a-3.43b). The cornice appears to be similar to the one installed in the living room (below this bedroom). Notice the small scallop detail in the trim above the window. The south and east walls of this room is the typical horizontal beaded board wainscoting with plaster above, while the north wall is random width feather board. The hearth in this room is stone with a curved wood



Figure 3.42a Bedroom A, West Elevation The west wall of this bedroom underwent many changes to the area left of the fireplace. A small gun cabinet with a drawer was constructed and never completed.



Figure 3.42b Gun cabinet and window. Notice the small scallop detail at the top of the window.

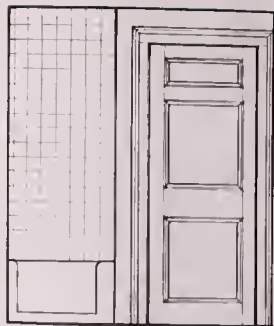


Figure 3.45a Bathroom #2, North Elevation.

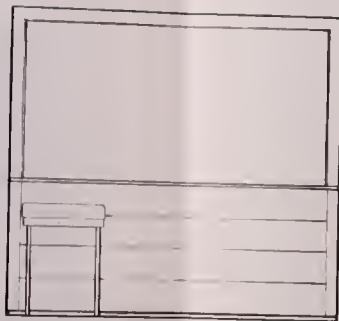


Figure 3.45b Bathroom #2, East Elevation

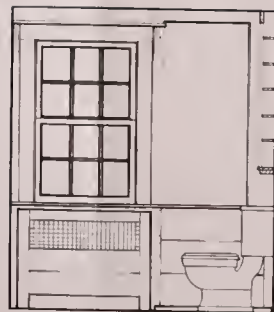


Figure 3.45c Bathroom #2, South Elevation.

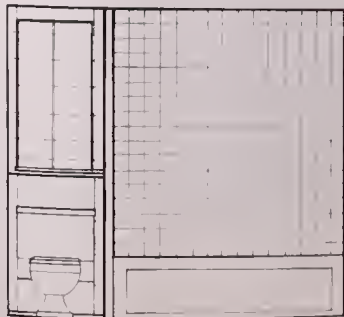


Figure 3.45d Bathroom #2, North Elevation.



Figure 3.45e Upstairs East Hall, South Elevation. The door leads into Bathroom #2. The cabinets are built-in with a drawer. The stair to the attic is on the right. (Drawings adapted from Oka's prints)

surround with separate pieces dovetailed to one another and is similar to the one in the small bedroom C.

Bedroom C:

Though drawings for this room by Okie have never been found, he did add a small fireplace in this room where there was not one before (Fig. 3.44a). The hearth in this room is stone and is semi-circular. The floorboard surround is also curved to match the hearth and individual boards are dove-tailed to one another to form the perimeter (Fig. 3.44b)

Bathroom #2 (adjacent to Bedroom B):

This is the final room to be discussed in detail. This room was designed by Okie, but was never fully completed. This room was to have one bathtub and toilet along the west wall, with a small sink along the east wall (Figs. 3.45a-3.45d). A small cabinet was designed by Okie for above the toilet. The south and east walls were of horizontal beaded board wainscoting with plaster above. The door on the south elevation is a three-panel door, typical of Okie doors. Figure 3.45e is a view from the hall looking south towards the bathroom. There were built-ins designed to the left of the door with a large cabinet above, a small drawer and a small cabinet below.

Interestingly, Colonel MacFarlan had the Mosaic Tile Company of Zanesville, Ohio render tile schemes for each of his bathrooms and lavatories. The color scheme for



Figure 3.44a Bedroom C, East Wall The wall is at a 45° angle to the south and east walls. Okie added this fireplace, but no drawings or descriptions as to its design have been located.

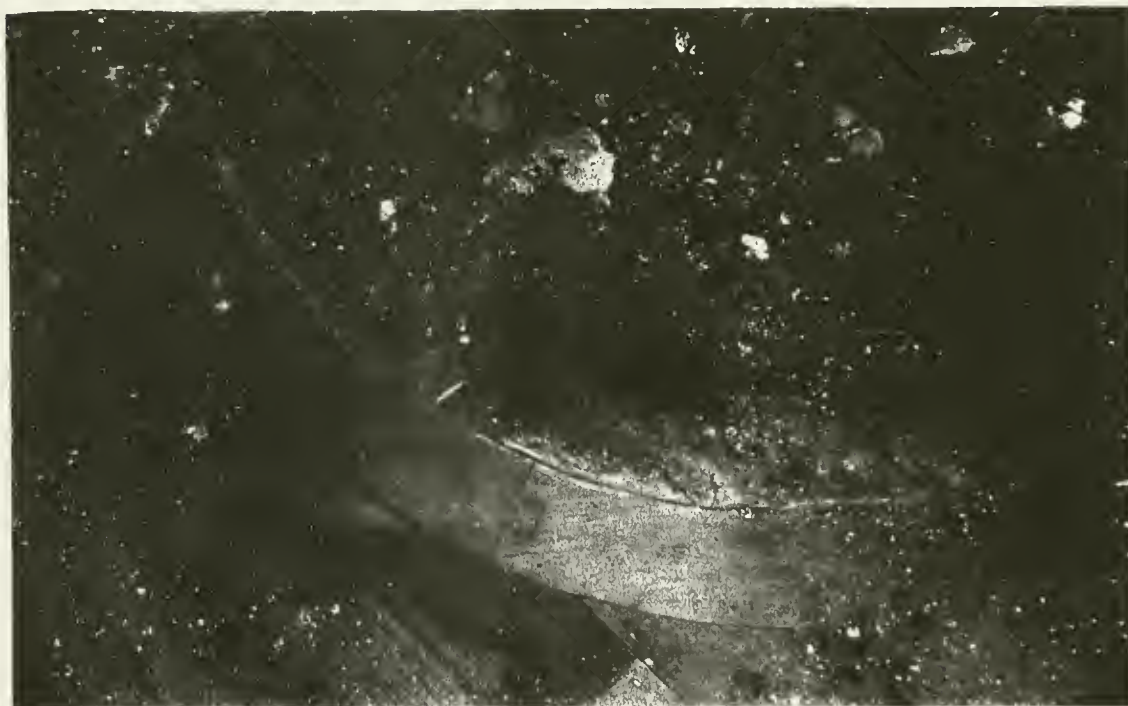


Figure 3.44b The hearth for the fireplace is stone with a semi-circular floorboard surround of which individual pieces are dovetailed to one another.

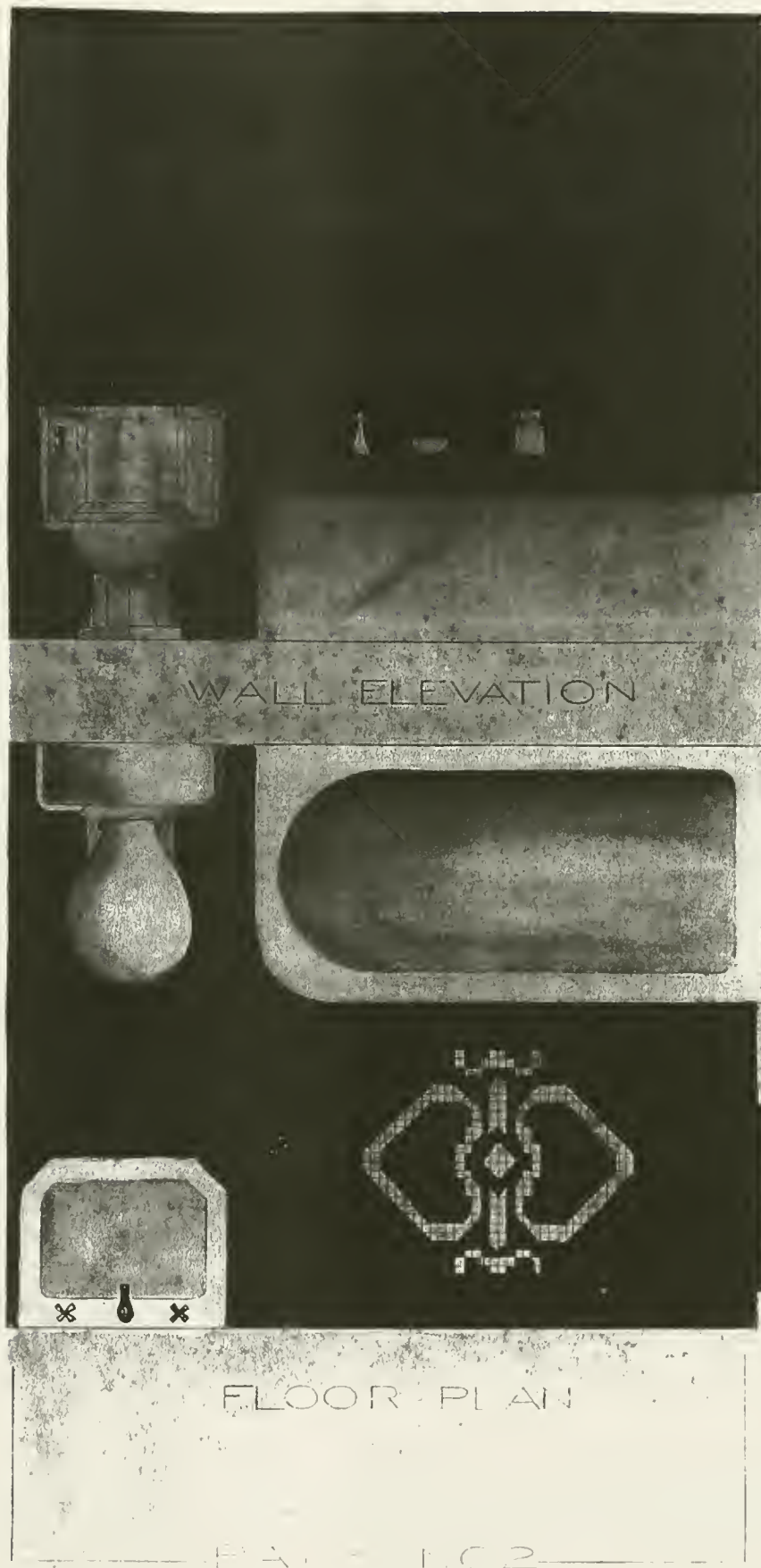


Figure 3.46 Tile design scheme submitted to Colonel MacFarlan for Bathroom #2 by the Mosaic Tile Company of Zanesville, Ohio. These schemes were never constructed.

this bathroom was blue and did not retain any of the Okie woodwork detailing that was designed (Fig. 3.46). No documentation exists to lend any idea as to whether or not R. Brognard Okie and MacFarlan worked together on these ideas, or if the consultation with the tile company was after Okie's death. The current owner has several boxes of tile for the bathrooms of this house; none of which were ever installed.

These details and room descriptions are only a sampling of what R. Brognard and Charles T. Okie designed for the MacFarlan house. Over fifty pages of drawings were dedicated to the detailing of this one house by both Brognard and Charles and the mills who constructed the millwork. Many of these details are difficult to understand without the aid of the drawings, as most joinery occurs out of sight. There is much work left to do to complete the MacFarlan house in terms of millwork. And, there will doubtless be many more pages of drawings produced for the construction of the unfinished areas.

Mr. Okie's passion for detail was as inexhaustible as mine, but his took a practical direction: nothing was taken out of the house or put in that he wasn't aware of. Ultra-serious, he watched every proceeding; and when he wasn't satisfied, when there was the slightest discrepancy between a specification and materials or labour, it was all to be done again.

Joseph Hergesheimer, *From An Old House*, p. 57.

Chapter Four

Okie Hardware of the MacFarlan House

Okie Hardware of the MacFarlan House

R. Brognard Okie took it upon himself to make sure his client's houses were not only constructed with traditional carpentry methods, but also aptly clad with historic materials. Okie must have spent considerable time hunting for just the right hardware, antique millwork, and antique blown glass for his houses. In a letter from Okie, he informs MacFarlan he has provided antique glass for his house windows and doors.²⁶ Okie's knowledge of early American hardware was extensive, and he collected hardware not only for his clients, but also for himself.²⁷ The knowledgeable use and workmanship of antiquated hardware incorporated skillfully into his designed buildings is one of the many characteristics which make R. Brognard Okie buildings stand out from other "colonial" designs contemporary with Okie.

Like much of the antique remnants instilled in Okie houses, R. Brognard and Charles both helped to acquire the proper hardware materials from either historical sources or through the services of a blacksmith. Proof of this can be found in many letters from both R. Brognard and Charles in the box of receipts and invoices of the MacFarlan farm house. At least six blacksmiths, or those in a similar trade, are mentioned as providing hardware and materials for the MacFarlan farm including: Harry F. Hoffa's Blacksmith shop in Womelsdorf, PA;²⁸ Mr. Guest from Chadds Ford, PA; Nelson W. Martin Wrought Iron Work, Chadds Ford, PA; Delaware Hardware, Wilmington, DE; William Greene of Marshalton, PA; and I. Marshall, likely of Marshall Forge,

²⁶ Letter from R. Brognard Okie to MacFarlan, dated February 16, 1943.

²⁷ Penny Okie McClain is in possession of Okie's personal early American hardware collection.

²⁸ Letter from Harry F. Hoffa to MacFarlan, dated April 8, 1944. Hoffa remarks he is "finished with shutter hinges 22 pair or 11 sets."

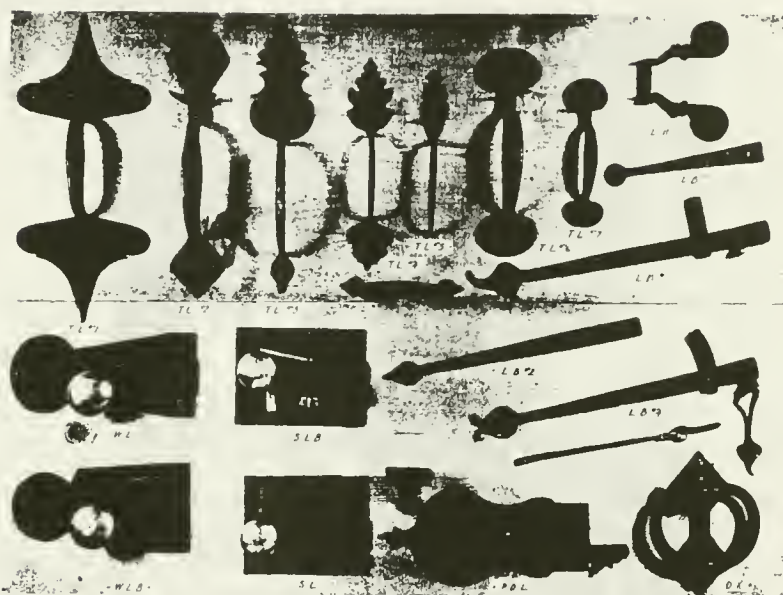
Philadelphia.²⁹ The hardware located throughout the MacFarlan house is typical of other Okie houses. Okie often used antique hardware procured through architectural salvage persons. In several Okie houses, the hardware's history is actually known by the home owners. In the case of the Mr. and Mrs. Al Tegler house in Goshenville, they explained one of their locks Okie installed in their house came from the first jail of Chester County and another lock inside their home is over 250 years old, a wrought exterior casing with wooden mechanisms inside. In a letter to McFarlan in 1944, Okie states, " I find I have some very good hinges that I can show you and which I think will be very suitable for certain of your outside doors, so please advise me when you can stop at the office."³⁰

The Marshall Forge was one with whom Okie did business. The origins of the designs of many of these pieces is unknown, whether through actual historical precedence discovered through the blacksmith of the forge, or discovered, imitated and reproduced by Okie for production by this particular forge is unknown. The Marshall Forge pamphlet (a sample of which is shown in Figures 4.1a - 4.1b) displays many of the types of hardware characteristic to Okie homes. Many of these hinges, latches, shutter dogs and locks can be found in the McFarlan house and the surrounding farm buildings, though no sconces or other forms of lighting were ever purchased or installed in the MacFarlan house. One can only believe that those shown in the examples would have been incorporated into the MacFarlan house design because they were widely used by Okie for other houses of the same period as the MacFarlan house.

²⁹ This is not meant to be a comprehensive list of all the blacksmiths used by R. Brognard and Charles Okie, but an indication of those used on the MacFarlan project only.

³⁰ Letter from R. Brognard Okie to MacFarlan, dated August 24, 1944.

COLONIAL HAND WROUGHT IRON HARDWARE



T. L. THUMB LATCHES

There are so many different shapes of Thumb Latches that we have only shown seven shapes. We will be pleased to make Thumb Latches to your individual taste.

L. B. LATCH BAR

These too, can be made to your individual taste.

S. L. SPRING LATCHES

Spring latches are divided into three types, namely Square Plate, Wishbone, and Press Down Lever Latches.

L. H. LEVER HANDLE

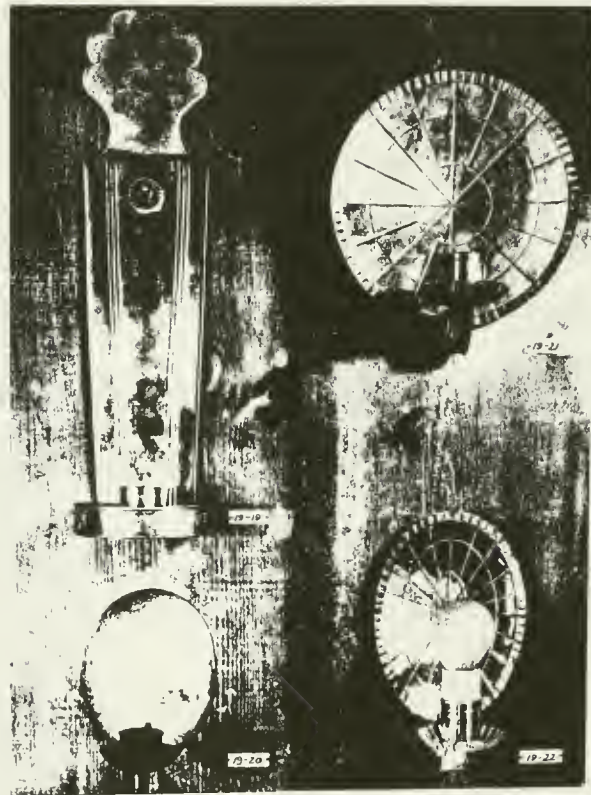
These can be made any size.

D. K. DOOR KNOCKERS

These too can be made to your selection.

Figure 4.1a "Colonial Hand Wrought Iron Hardware" page from the Marshall Forge catalog. The front of this catalog uses the door of an Okie house, clad in Marshall Forge wrought iron hardware, no date. (courtesy of Penny Okie McClain).

EARLY AMERICAN CANDLE SCONCES



SCONCES

Early lighting was done with tallow candles which have long since been discarded, but their holders have been preserved. It is their simple, grace of line, that makes these sconces so desirable and attractive for the present day use.

There are any number of these sconces to be followed. We have carefully, by hand, copied them with all the surface texture and finish of the old, thereby eliminating the regularity of machine made products.

Figure 4.1b "Early American Candle Sconces" page from the Marshall Forge catalog, no date (courtesy of Penny Okie McClain).

In MacFarlan's case, "genuine Swedish Wrought Iron," otherwise noted as "Norway Iron" was ordered from the Swedish-American Steel Corporation out of Brooklyn, NY to produce much of the wrought hardware. The stock sheet states, "A hand puddled iron made by the Lancashire process known for its permanence (its resistance to rust and fatigue) for its toughness, (the result of its fibrous structure) and its workability; easy to weld and to forge...Our Swedish Iron is genuine Swedish Charcoal Iron made by Sweden's largest and best equipped mill, and is the highest quality produced."³¹ Over 6500 pounds were delivered to Nelson W. Martin in Chadds Ford, PA within a two month period. No invoices ever mention his actually working the metal.

Because no documentation exists which lists exactly what hardware was original and what was reproduced for the house, it is difficult to determine in many instances. The exterior hardware is thought to be all reproductions, while much of the interior latch locks are likely antiques due to number of unique designs. A brief survey of Okie-installed hardware follows.³²

³¹ Series of 10 invoices from the Swedish-American Steel Corporation to MacFarlan, dated from October 4, 1943 to December 14, 1943. These shipments, via the PA Railroad, were to Nelson W. Martin in Chadds Ford, PA.

³² Previously-existing hardware of the MacFarlan house was not included in this survey.



Fig. 4.2 Shutters of the MacFarlan house are hung on re-productions of typical historic Pennsylvania strap-hinges and pintles found throughout the late 17th and 18th Centuries as is the shutter bar lock.

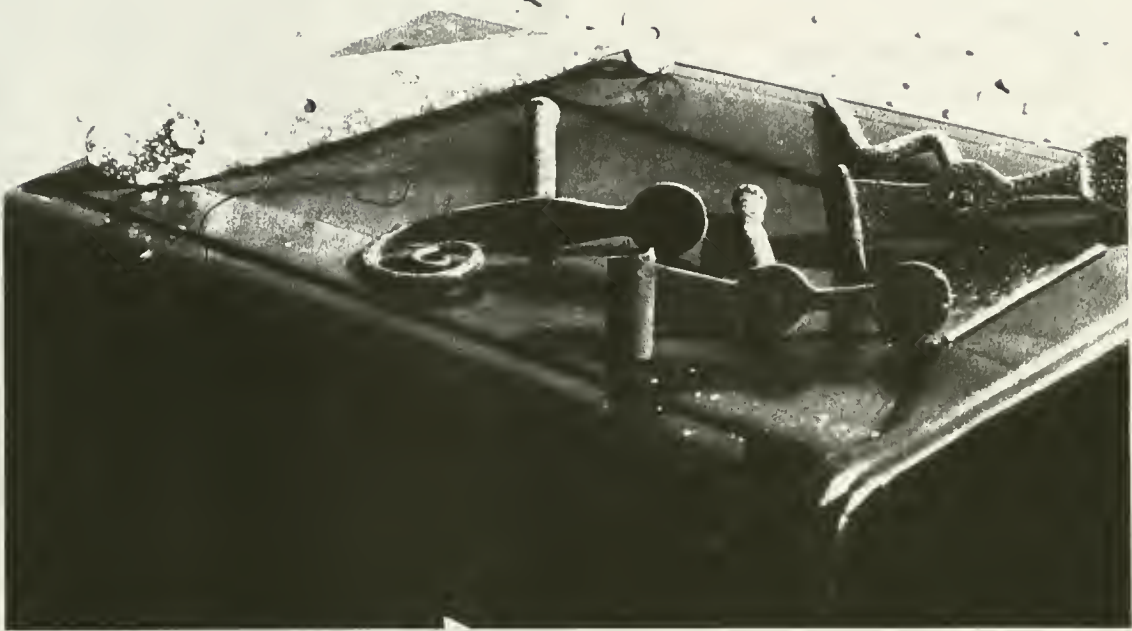


Figure 4.3a This photograph displays the various types of shutter hardware used on the MacFarlan house. (Left to Right) The first piece is the shutter bar lock which fits tightly into a small hole on the opposing shutter; the second is a reproduction "rat tail" shutter fastener (or shutter dog) and is anchored into the stone wall and turns to either release the



Figure 4.3b This photograph is of the rear of the above shutter hardware. Notice the slat in the shutter bar lock escutcheon. This type of shutter bar was not self-latching and required a small iron key to be inserted through the slat to lock the shutter closed.

³³ This shutter hardware was found in a box and contains pieces which were never installed on the MacFarlan house and are primed, save for the antique pieces.

Figures 4.4a and 4.4b

The two variations of shutter fasteners installed on the exterior of the MacFarlan house (the bottom is often referred to as a rat tail fastener).





Figure 4.5a Okie designed and installed wooden hardware for the spring house at the tenant house. This photo-graph is of the small shutters (front and back) which are hung by wooden hinges on wooden pintles.

Figure 4.5b This wooden hardware on the spring house as the tenant house consists of a wooden strap hinge and pintle, a wooden pull handle and a wooden latch and keeper.





Figures 4.6a-4.6d These are three distinct types of Suffolk latches installed on the exterior doors of the MacFarlan House

Figure 4.6a This Suffolk latch has a dominant upper cusp, a variation of the common tulip style, with a rounded handle and decorative tooling around its middle.



Figure 4.6b This Suffolk latch is an elaborate variation of a combination of a typical spear-head and tulip styles. The handle is rounded with decorative tooling around the middle.



Figures 4.6c and 4.6d This is a hand wrought Suffolk latch with a dominant upper cusp. The interior view shows the wrought bar, staple and the catch (or keeper). The latch is decorated at the end, and the keeper is decorated in a similar motif and twisted.





Figure 4.7 This is the door in the west hall leading to the west porch. This door incorporates many types of hardware including the typical strap hinge, a head bolt with a long, rounded handle and the keeper (similar to the one previously shown in the library).



Figure 4.8 This door in the servant's quarters is supported with matching strap hinges and pintles and uses a typical Suffolk bean latch with keeper.



Figure 4.9 This is a latch lock, one of several which can be found in the MacFarlan house. This latch incorporates a spring mechanism attached to the bar and uses a brass knob.





Figure 4.10 This photograph shows one of the pre-existing grained doors of the second floor which Okie chose to keep. Here, Okie has removed the butt hinges which were original to the door and applied H hinges.

Figure 4.11 These HL hinges were used on several interior doors throughout the house.





Figure 4.12 These hinges are often referred to as cock hinges or cock's comb hinges. Their designs are attributed to the English immigrants. This is the only pair of hinges of this type Okie used in the MacFarlan house. They are used on the door to the Master Bedroom, evident only from inside the room. They hang on small pintles (not shown) attached to the door buck.

*It was what I would have wanted to the faintest pencil mark;
and, it seemed, I was about to get it. The feeling that had seized upon me
when Mr. Okie had explained his intentions - that I was a
fraudulent person about to be exposed - returned; I had bought,
somewhere in the dim past, an old simple Pennsylvania-
Dutch farmhouse, built of stone, with not quite four acres of land,
and I now was the owner of an estate. Nothing resembling that,
I told myself, had been my wish. On a future day I might make a few
changes, in the way of door knobs and, perhaps, a second bathroom;
and Dorothy has said very many times that she wanted to plant new
flower beds - And here was the scheme of an estate!*

Joseph Hergesheimer, *From An Old House*, p. 161.

Conclusion

It is easy to contemplate what may have been the fate of the MacFarlan house had R. Brognard Okie lived to complete this project. Through the box of invoices and letters of the MacFarlan project, and reading the Okie letters, it is not difficult to realize the control Okie had over his projects was very different than that of the previous architects and even that of his son. Brognard took control and often mediated with the sub-contractors for Colonel MacFarlan and is likely the sole reason the house was completed to its current state. No doubt, certain details of the interior would not remain as they have, had Brognard had a say. He was much too particular to have let oversights in details of woodwork joinery go unnoticed and uncorrected.

It is apparent upon close examination of the house as it exists today that R. Brognard Okie was not "restoring" the farmhouse to its original state. In fact, there is little evidence of the historic fabric of the house previous to the Colonel's campaign to make the additions and alterations to the house. More than likely, the house was closer to its original state in the beginning. The word "restored" was surely being used interchangeably with what we today call a "rehabilitation" or "renovation." As Charles T. Okie described his father in 1953, "Mr. Okie will go down in history and be well-remembered for his Architecture of early American buildings, his mastery of design and his sensitiveness to details. He is now often referred to as the true purist."

This statement may be argued forty-four years later, but the author chooses to reply by stating that Okie has gone down in history, for his contributions to Pennsylvania architecture, and is well-remembered for his architectural interpretation of early American

buildings. Okie, in fact, was an extremely knowledgeable and talented designer who knew how to piece together the architecture of the past in a composition which was wholly useful and adapted to the needs for the modern-day house and the need for introduction of new technology.

It would be an ambitious undertaking to "finish" a house of this sort without a thorough survey. An entire thesis could deal with the interpretation and "authenticity" factors of finishing the construction of the house. The owner is keenly aware of these issues and prefers to view the house as one which has had a long pause in the midst of its construction. It may be viewed as a blessing in disguise that the house reached only the point of completion as it stands today. New plumbing, electricity and insulation will be more easily installed.

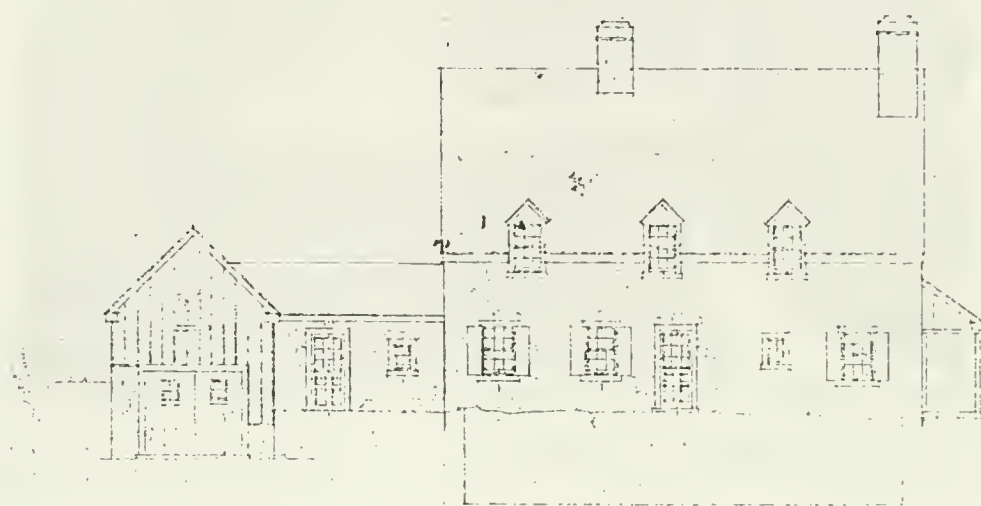
The MacFarlan house in its unfinished state lends a unique view into the construction techniques and detailing of R. Brognard Okie and his son Charles T. Okie. It is hoped that this information may help other Okie house owners and architects in understanding how the many details are linked together by providing a starting point from which to begin other Okie projects.

Appendices

R. Brognard and Charles T. Okie Designs for Secondary MacFarlan Buildings



Figure A.1 Harmony or Buck School House This School house is located on the MacFarlan Farm and was surveyed by R. Brognard Okie. Subsequent designs were submitted by his son, Charles T. Okie to Colonel MacFarlan for renovation into a residence and can be seen on the following page.



WEST ELEVATION



EAST ELEVATION

Figure A.2 Harmony or Buck School House These designs were submitted by Charles T. Okie to the Colonel for renovation into a residence (Courtesy of David Nace).



Figure A.3 Tenant House at MacFarlan Farm. Designs for additions and alterations to this house were submitted by Charles T. Okie, but not constructed.



Figure A.4 Springhouse at tenant house designed by R. Brognard Okie in the 1940's. This springhouse replaced an existing one. The hardware is all of wood.



Figure A.5 North Farm, also called the Lang Farm as it exists today. Charles T. Okie submitted drawings to Colonel MacFarlan for an addition and alterations to this house which were never constructed.

Figure A.6 Front Elevation submitted by Charles T. Okie to Colonel MacFarlan of North Farm house (Courtesy of David Nace.)





Figure A.7 Tool Shed designed by Charles T. Okie in the early 1960's.

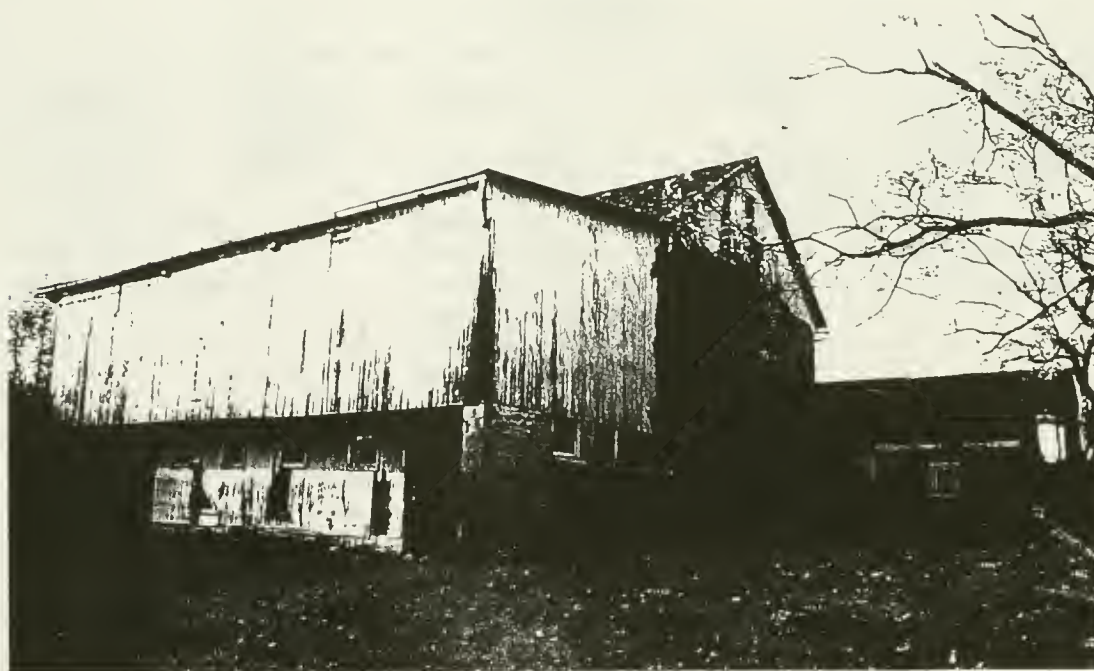
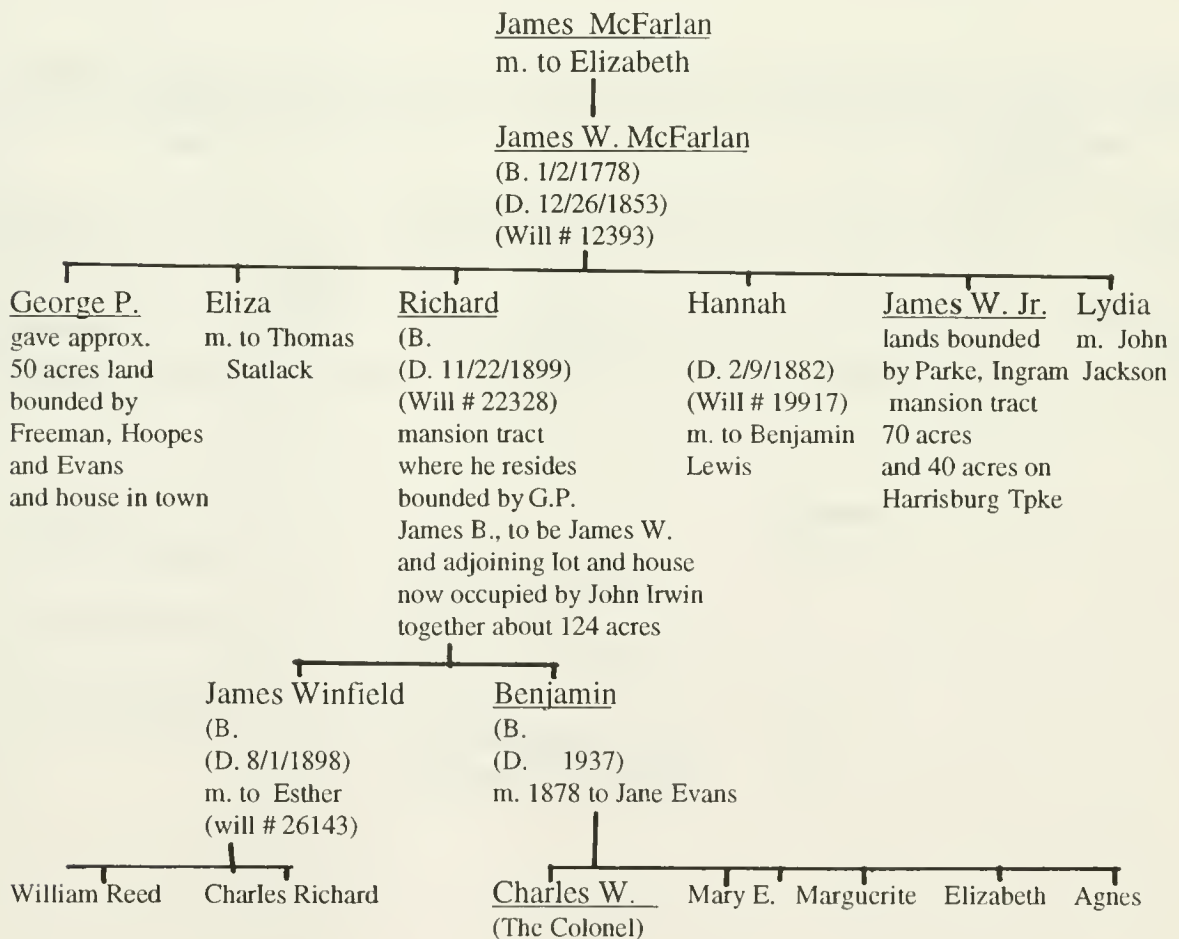
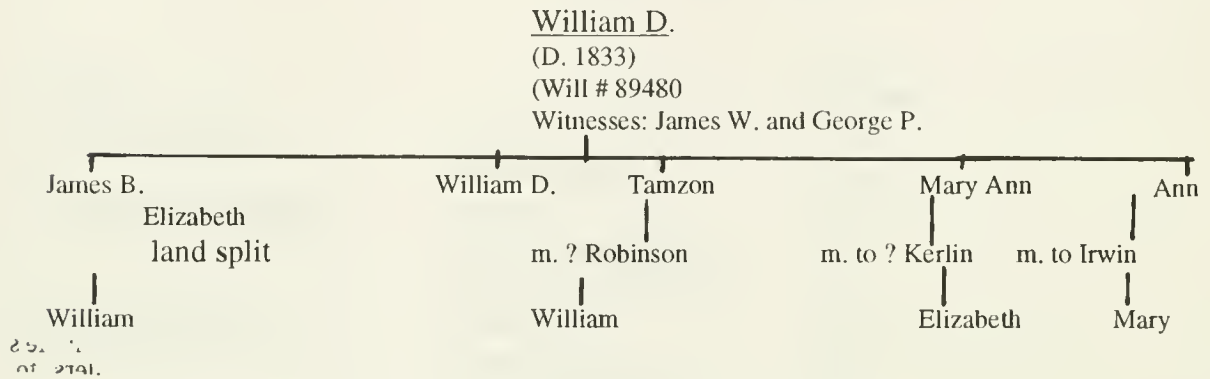


Figure A.8 Barn This barn may have been partly designed by Charles T. Okie as a few detail have been found regarding its doors and hardware, but no drawings to indicate this is true have been found.

McFarlan Family Tree (male line from Charles W. backwards)



Historic Tax Lists - East Brandywine Township, Chester County All tax records from Chester County Archives

1796 -		\$ Value
Mary McFarland	30 acres	62.10
	old log house	-
Elizabeth McFarland	44 acres	16.00
	old log house & barn	12
	1 lot, 1 acre, 1 loghouse	8
Samuel McFarlan	28 acres	73.10
	1 turning mill	95.0
	1 log house and shop	133

1798 Direct Tax

owner	dwelling house	outhouses	area	mat'ls	stories	windows	lights	# of houses and amenities subject to Eval.	Value
James McFarlan	1	spring-house	24 x 16 9 x 11	logs logs	2 1	6	6	2	200
Samuel McFarlan	1		23 x 16	(old) logs	1	4	6	2	150

1799-		\$Value
James McFarlan	172 acres	510
	1 log house and barn	-
Elizabeth McFarlan	1 acre	-
	1 old house part stone	-
Samuel McFarlan	28 acres	336
	1 log house/part stone & part barn & turning mill	30

Appendix C

1802-		\$Value
James McFarlan	133 acres	532
	1 dwelling house	100
	1 barn	50
William McFarlan	18 acres ??	826
	1 dwelling house	100
	1 barn	100
	1 tenement	20
Elizabeth McFarlan	1 acre	10
	1 dwelling house	40
Samuel McFarlan	28 acres	168
	1 stone house	325
	1 barn	75
	mill & shop (3p)	100
	tavern	50

Appendix D

LIST OF OKIE DRAWINGS OWNED BY DAVID NACE FAMILY, OWNERS OF MCFARLAN FARM,

LINE #	PAGE #	DRAWN BY	DATE & REVISIONS	# COPIES	TITLE & NOTES
1.	1	R. B. Okie	April 23, 1942	1	large-format First and Second Floor Plans
2.	1	R.B. Okie	April 23, 1942 Sept 27, 1964	4 copies (1 copy with notes)	½ pages - First and Second Floor Plans
3.	3	R.B. Okie	June 11, 1942	1	¾" Details Stair Horsing - Plan and Elevations
4.	5	R. B. Okie	June 19, 1942	1 (with notes on copy)	¾" Detail North Elevation (datestone sketch on back)
5.	6	R. B. Okie	n.d.	1	¾" Detail West Elevation
6.	9	R.B. Okie	July 17, 1942	1	Detail Living Room (N.S.E. W. Elevations, Fireplace Section and outline
7.	10-A	R. B. Okie	July 30, 1942	1	¾" Detail Hall (N.E.W. Elevations)
8.	11	R. B. Okie	July 30, 1942	1	¾" Detail Hall South Elevation
9.	14	R.B. Okie	Aug. 8, 1942 Aug 28, 1942 March 18, 1947	2 copies (1 copy with notes)	¾" Interior Details - East Hall, Lavatory & Bookcase in Study
10.	16	R.B. Okie	Aug, 26, 1943	1	Kitchen Details (N.S.E.W. Elevations)
11.	18	C. Okie	Jan. 7, 1947	1	¾" Detail Bath #3 (Elevations)
12.	19	C. Okie	March 20, 1947 April 25, 1947	2 ??	Interior Details, Study (N.S.E. Elevations) and Library (N.S.E.W. Elevations)
13.	20	C. Okie	April 24, 1947	1	¾" Details Bath #2, South Elevation Rear Hall
14.	54	R. B. Okie	June 11, 1942	1	Full Scale Cornice Detail
15.	55	R. B. Okie	July 7, 1942	1	Full Scale Exterior Details, Porch and Post Connections
16.	56	R. B. Okie	July 7, 1942	1	Full Scale Exterior Details, Porch Bench, Hood @ Door #120
17.	57	R. B. Okie	Aug 17, 1942	1	Full Scale Living Room Details - Window/ Cornice Details and Trim

18.	58	R. B. Okie	July 8, 1942	1	Full Scale Exterior Details House, Wren Box
19.	64	R. B. Okie	Aug 28, 1942 March 18, 1947	2	Full Size Details East Hall, Lavatory & Study Book Case
20.	65	R. B. Okie	n.d.	1	FSD Kitchen/ Cabinet Details
21.	81	R. B. Okie	June 24, 1942 July 7, 1942	1	¾" Exterior Details, Porches, Hoods
22.	101	C. Okie	Oct. 21, 1962	1	Interior Door Details
23.	1061	C. Okie	May 13, 1966	1	Library Mantel, detail Full Scale & Cornice
24.	?? check this page!	R. B. Okie	n.d.	1 (torn sheet)	¾" East Elevation
25.	1	Moser Bros. Custom Millwork	Feb. 18, 1965	1	Dining Room Panel Work
26.	3	Moser. Bros.	March 12, 1965	1 (with notes on copy)	Full Scale Details, Dining Room Panel Work
27.	n.p.	n.n.	n.d.	1 (with notes on copy)	¾" Full Scale Exterior Door Frame and Door Details
28.	n.p.	n.n.	Jan. 8, 1965	1	Revised North Elevation, Dining Room 104R
29.	n.p.	Coppes-Napanee Custom-built Kitchens	November 12, 1948	3	
30.	n.p.	n.n.	n.d.	1	4 kitchen sketches
31.	n.p.	R. B. Okie,	n.d.	1	Robert G. Campbell, Assoc. Landscape Architect's Existing Conditions Plan
32.	2	R. B. Okie	5/12/42	1	Elevations
33.	52	R. B. Okie	5/12/42	1	¾" and Full Size Exterior Door Details
34.	58	R. B. Okie	8/14/42	1	Full Size Living Room Details, Door and Chair Rail
35.	104R	Charles T. Okie	1/8/65	1	Revised North Elevation, Dining Room
36.	1	Boyertown Planing Mill, Co.	2/19/66	1	Study, Lav. And Hall Panel Work
37.	2	Boyertown Planing Mill, Co.	6/15/66	3	Full Scale Details, Study, Lav. And Hall Panel Work
38.	3	Boyertown Planing Mill, Co.	6/17/66	1	Book Case Details

Appendix E

LIST OF OKIE DRAWINGS ON FILE WITH THE PENNSYLVANIA STATE ARCHIVES, R. BROGNARD OKIE COLLECTION, MG303

LINE #	PAGE # IN ARCHIVES	PAGE # IN POSSESSION	DATE OF DRAWING	TITLE & NOTES
1.	?	No	May 1943	Spring House Details
2.	3	Yes	June 1942	Stair Horsing
3.	5	Yes	June 1942	North Elevation
4.	7	No	June 1942	Section A-A
5.	8	Yes	June 1942	Exterior Porch Details
6.	51	No	May 1942	Window Details
7.	52	No	May 1942	Exterior Door Details
8.	53	No	June 1942	Full-Size Stone Door Sills (101, 105, 107, 113, 114, 117, 120, 122)
9.	54	Yes	June 1942	Cornice Detail
10.	55	Yes	July 1942	Exterior Details
11.	56	Yes	July 1942	Exterior Details - Posts/Bench
12.	57	No	July 1942	Full-scale post (turned)
13.	58	Yes	July 1942	Wren Box
14.	61	No	July 1946	(CT) Basement Frames and Area Grilles
15.	64	No	n.d.	Full Size Shutter & Blind Hinges for Main House and Wood Latch-Pull for Spring House

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- Recorder of Deeds
- Register of Wills

David Nace, Current Owner MacFarlan Farm. Downingtown, PA.

- Blueprint set of drawings for:
 - MacFarlan Farm (including North Farm, Existing Farm House, Tenant House,
 - School House, Spring House) by R. B. Okie and Charles T. Okie
 - MacFarlan Farm (Existing House) by George Edwin Brumbaugh
 - MacFarlan Farm (Existing House) by Louis E. Welsh
- Box of Invoices, Receipts and Letters for Existing House (1937-1991)
- Historic Photographs, MacFarlan farm house.

Pennsylvania State Archives. Harrisburg, PA.

- The R. Brognard Okie Collection, MG303

Penny Okie McClain. Devon, PA.

- Private Collection, R. Brognard Okie and Charles T. Okie Papers and Drawings
 - Survey, Major C. Wallace MacFarlan, R. Brognard Okie, no date (approx. 1942).
 - Photographs (various from family photo albums and architectural works of R. Brognard and Charles Okie).

Winterthur Library: Joseph Downs Collection of Manuscripts and Printed Ephemera.
Winterthur, DE.

- G. Edwin Brumbaugh Collection

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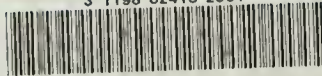
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